CATALOGUES OF ART EXHIBITIONS ORGANIZED BY THE ARTS COUNCIL OF GREAT BRITAIN REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
45 South Street
Bishops Stortford
Herts CM23 3AG
England

Somerset House
417 Maitland Avenue
Teaneck
New Jersey 07666
USA

Date of publication and production of master: 1975

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text or their illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is given a seven-figure serial number placed in the top right hand corner of the microfiche title strip. This is an accession number. The first figure indicates the number of the list in which the title first appears; the first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

Copyright, microfiche edition: Arts Council of Great Britain and Chadwyck-Healey Ltd, 1975

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford

ARTS COUNCIL OF GREAT BRITAIN 1961

MASTERPIECES OF FRENCH PAINTING FROM THE BÜHRLE COLLECTION

Manet. *Roses and Tulips in a Vase.* 22 by 14½ in. (19)

THE ARTS COUNCIL OF GREAT BRITAIN 1961

MASTERPIECES OF FRENCH PAINTING FROM THE BÜHRLE COLLECTION

Arranged by The Arts Council of Great Britain in association
with The Edinburgh Festival Society

THE NATIONAL GALLERY - LONDON
29 SEPTEMBER TO 5 NOVEMBER

Acknowledgment

For help in obtaining the colour plates in this catalogue we are indebted to Dr R. Wehrli, Director of the Kunsthaus, Zürich, in whose exhibition catalogue of the Bührle Collection they originally appeared.

Foreword

When the exhibition of *Masterpieces of French Painting from the Bührle Collection* was held in Munich in 1958 it was with but modest hopes of success that the Arts Council joined what must have been a formidable company of museums and institutions throughout the world who all wished for the privilege of exhibiting this internationally famous collection. As it happened, Mrs Charlotte Bührle, Emil Bührle's widow, had already at an earlier date promised sympathetic consideration to a suggestion from the Director of the National Gallery that the French nineteenth-century pictures should be exhibited there. The Arts Council and the National Gallery were most fortunate in having Dr Arthur Kauffmann as supporter of their joint request to the Bührle family. It was thanks to his advocacy that the Council is now able to show for the first time outside Germany and Switzerland so large and distinguished a selection of paintings—first at Edinburgh, during the Festival, and now in London.

The Council wishes to record its deepest thanks and gratitude to Mrs Charlotte Bührle, Dr Dietrich Bührle and Miss Hortense Bührle, her son and daughter, and to the Stiftungsrat, the trustees of the Bührle Foundation, under the chairmanship of Mrs Charlotte Bührle, for so generously agreeing to lend this important part of their large collection. Mrs and Miss Bührle were also continually helpful and sympathetic to our wishes in all the detailed planning and organization of the two showings. Here again we benefited in having Dr Kauffmann as our colleague and adviser. Twice before Emil Bührle had lent pictures to our exhibitions and we feel justly proud that we can now exhibit to the British public seventy-eight of his finest pictures of the late nineteenth- and twentieth-century French School.

The choice of the pictures and the writing of the exhibition catalogue we were glad to entrust to Mr Douglas Cooper, who has ably helped us in many past exhibitions. We wish to thank him here for all the valuable work he has devoted to the task. As both in Edinburgh and in London the amount of space available was limited, a rigid selection of works was necessary. We had to decide to show only one part of the collection, and of those only the finest works. Thanks to the generous co-operation of the Bührle family and the Stiftungsrat we were able to borrow all those which we had listed except two works which were too delicate to be allowed to travel. Mr Cooper has, after much research, produced a considerable amount of new material on the pictures and his catalogue should prove to be a valuable work of reference for French painting of this period.

We are grateful to the Chairman, Mr John Witt, and the Trustees of the National Gallery for their co-operation in all the necessary arrangements.

G. W.

Emil G. Bührle and his Collection *BY DOUGLAS COOPER*

The full collection of works of art assembled by the late Emil G. Bührle (1890–1956) embraces a long span in time—from the third millennium B.C. to the twentieth century A.D.—and consists of many different types of objects and paintings. Once only has it been shown as an entity—in June 1958 on the occasion of the inauguration of the new galleries presented by Bührle to the Zürich Kunsthaus—and even then not in its entirety. Nevertheless, the catalogue ran to 321 entries. Different selections were made from the collection and shown first at Berlin, then at Munich. Now Edinburgh and London are privileged to display a group of seventy-eight of the finest examples of paintings by artists of the French School from the Bührle Collection. Inevitably, there will be visitors who feel that because many other works might have been shown but have been omitted they are being deprived thereby in some degree of pleasure and learning. Yet is this really true? Exhibitions of works of art should not be allowed to become unwieldy and repetitious because the amount of visual and spiritual nourishment which the human mind can absorb at any one time is of necessity limited. The present exhibition, therefore, is the result of deliberate planning, of a desire to show only the best—for no collection is without its weaknesses and mistakes—and to arrive at a harmonious and easily assimilable ensemble composed of the greatest and most memorable treasures acquired by Emil Bührle.

When one examines the story of Herr Bührle's collecting one comes to realize that the assemblage of works of art which he brought together in barely twenty years—1938–56—is the most remarkable acquired by any one man during this period. Bührle was able to achieve his aims because he had an academic formation, possessed a keen eye, kept an open mind, knew what he wanted and seldom allowed advice from either close friends or specialists to influence him decisively. Yet although this combination gave him his strength as a collector it was also an occasional source of weakness, for he would make quick decisions as to whether or not some particular object should be added to his collection or exchanged solely on the basis of his own knowledge and taste. The opinions of museum officials, authoritative critics or other collectors had no real importance for him, and in the same way he was not much affected by considerations such as contested attributions, provenance, or subject-matter provided that he himself was moved by and attracted to the work in question. Thus the Bührle Collection as it grew was in the truest sense the expression of the personality and taste of the man himself.

Emil Bührle was nourished on poetry, art and music from the beginning of his life, and particularly was this the case during his school years. At the University of Freiburg-in-Breisgau, where he studied, his chosen subjects were philosophy, the history of literature and art history, and it was Wilhelm Vöge (1867–1952), Professor of Art History there, who gave Bührle his knowledge and understanding of art and encouraged the formation of his taste. Vöge, primarily a mediaevalist, was remarkable as a scholar, had an exceptional feeling for artistic quality, and applied to art history the strict methods of archaeology. Before he was appointed to the chair at Freiburg in 1908 he had already spent ten years working in the Berlin Museums under Wilhelm Bode. He had therefore been able to familiarize himself with many different aspects of artistic creation and had acquired a good knowledge of the workings of the art world. Much of this knowledge, experience and sense of method in approaching the problems of art history was passed on by Vöge to his pupils, while the breadth of his culture is reflected in the diversity of their interests. For among the names of those who can be counted as his pupils are such art historians as the late Friedrich Antal, Erwin Panofsky, Friedrich Winkler the expert on Dürer, Carl-Georg Heise, former Director of the Museums

of Lübeck and Hamburg, the critic Kurt Badt, and Martin Heidegger the philosopher.

It was in 1913 that Bührle, according to his own testimony, had the decisive experience which determined him to become a collector: 'I first saw a group of French pictures in the Nationalgalerie in Berlin in the autumn of 1913. These had been bought—much to the fury of the Emperor—by Hugo von Tschudi, the brilliant Swiss Director of the Gallery. I was overwhelmed by the atmosphere created by these pictures, especially by the lyricism of a landscape of Vétheuil by Claude Monet. At that time I had never been to Paris and therefore could not guess how completely and naturally the radiance of the surrounding countryside had been captured in these glorious canvases. But nevertheless, standing before these French masterpieces, I was deeply moved and decided there and then that, in so far as it might lie within my means, I would try one day to hang similar paintings by Manet, Monet, Renoir, Degas and Cézanne on my own walls.' For the moment, however, Bührle had to put the thought out of his mind not only because of certain opposition from his parents but more particularly because he had no money to enable him to start buying on his own. Then came the war, during which he saw service in a Prussian cavalry regiment, and even afterwards Bührle seemed no nearer realizing his aim as a collector when he embarked on a new career in heavy industry at Magdeburg in 1920. But in Magdeburg Bührle found an old university friend, Walter Greischel, who had become Director of the City Museum, and while Greischel helped him to keep alive his artistic interests he also broadened his vision by introducing him to contemporary art through a series of loan exhibitions. The difficult step from interest to action was then suddenly furthered by the generosity of Bührle's father-in-law, who before 1924 had enabled him and his wife to acquire two watercolours by Heckel and a *fauve* painting by Vlaminck. For the next ten years, however, business was to claim all Bührle's time and financial resources, because he was entrusted with building up the productive capacities of an armaments factory at Oerlikon on the outskirts of Zürich and in consequence could not afford to acquire further works of art. By 1934 already his material situation had greatly improved: with Germany and other European countries re-arming there was a fast growing demand for instruments of warfare and Bührle found himself reaping the first fruits of what during the next twenty years was going to turn into one of the great European fortunes. In 1934 he and his wife were able to celebrate their new prosperity by purchasing a Degas drawing and a still-life by Renoir.

Such were the origins of the Bührle Collection, an enterprise, hobby or passionate pursuit —for in some measure it was all of these—which was destined to assume increasingly monumental proportions as the profits from large scale industrial construction projects and from the sale of lethal weapons rapidly multiplied during and after the second World War.

At the start Bührle envisaged for himself a collection of French paintings beginning with Corot and going as far as Cézanne and van Gogh. It was on this basis that he started buying and between 1938 and 1948 managed to acquire eight Monets, six van Goghs, three Cézannes, two works each by Corot, Courbet, Manet, Renoir, Degas and Utrillo, as well as one each by Sisley and Pissarro. Then with the passage of time he slightly extended his range to take in Delacroix and Daumier as well as the Nabis, the Neo-Impressionists, and *fauve* works by Braque, Derain and Vlaminck. Thus the group of paintings here catalogued represents not only the cream of the Bührle Collection but also its real core; at the same time it reflects the most real aspect of Bührle's personal taste. But one thing is apt to lead to another, and as Bührle, with a fortune piling up at an increasing pace, began to buy more and more—some fifteen paintings in 1951, eighteen in 1952, twenty-five in 1953, for example—so he entered other fields, took in other centuries, and tended to become less selective in a market of

diminishing quality. Thus from the nineteenth century he turned to the old masters, a field in which he showed less flair. Daumier, for example, led him to Rembrandt and Manet to Frans Hals, but once he was launched into the seventeenth century Bührle went on to acquire subsidiary works by Rubens, van Goyen, Cuyp, Koninck, Ruysdael, Saenredam and de Hooch. Similarly, through closer contact with the Impressionists, Bührle found himself tempted to round out the scope of his collection by adding works by Tiepolo, Guardi, Canaletto and Fragonard. Many of these Old Master paintings came from famous English collections and have often been seen here in exhibitions. Yet while he was buying Old Masters, Bührle was also yielding to the promptings of his former teacher, Wilhelm Vöge, in acquiring during the 1950's an extensive group of Antique and Gothic sculptures. And then, during the last three years of his life, he moved forward in time and began to buy—albeit without much method or conviction—some examples of the art of the twentieth century. A few of Bührle's modern paintings have been shown in England in recent years in the context of other exhibitions, notably Picasso's *Portrait of Coquiot* (1901), *L'Italienne* (1917) and a group of drawings from the 'Verve' album, Braque's *Violinist* (1911) and Soutine's *Dead Pheasants*. Some modern works were sacrificed by his heirs after Bührle's death, but the Collection still contains in addition three paintings of 1919 and 1923 by Juan Gris, Chagall's great *Wedding in a Russian Village* (1909), a *Nude* of 1918 by Modigliani, Matisse's *Quays of the Seine* (1901), Franz Marc's *Dog Contemplating the World* (1912), and a *View of Genoa* painted by Kokoschka in 1932. The group is not without interest in itself yet it never became an integral part of the Collection, though perhaps if Bührle had lived he would have added to it intelligently and transformed its significance by his personal selection. The fact is, however, that as things stand it would have been inappropriate to include these pictures in the present exhibition.

As a collector, then, Bührle may be said to have planned his purchases in advance while being ready to adapt himself to circumstances and re-arrange or extend his original design. Thus he left behind at his death a collection composed of many parts—Antique sculpture, Gothic sculpture, Old Masters of the seventeenth and eighteenth centuries, Swiss painting, French nineteenth-century paintings, twentieth-century painting—which did not relate to each other in strictly artistic terms but were linked in a loose association through the diverse intellectual, sentimental and passionate attachments of Emil Bührle himself. Clearly, however, he was more involved in terms of taste and emotion with the group of French nineteenth-century paintings than with any other part of the Collection, and this involvement is expressed in the high level of artistic excellence by which they are distinguished. Though he was not entirely conventional in his taste, Bührle was not by nature an adventurous or experimental collector, as were for example in their time a J. B. Faure, the Havemeyers, Mevr. Kröller-Müller, Tchoukine or Alphonse Kann. Thus the visitor to the present exhibition is unlikely to be surprised by the discovery of some unexpected or revolutionary aspect of a familiar master's genius, whether in subject-matter, style or technique. But he will see one of the finest and most meaningful groups of French nineteenth-century paintings to have been shown in England during the last twenty years. And Emil Bührle's achievement in assembling this collection of pictures becomes all the more impressive when we remind ourselves that he was buying at a time when most of the major works by these artists were already lodged in museums, when American competition was fierce, and when the world's markets were virtually depleted of works of the highest quality.

The showing of this collection in Edinburgh and London will undoubtedly give a great deal of pleasure to every visitor. I would even add that all who profess to love French nineteenth-century painting should make every effort to see it in one city or the other because it is a challenge to their visual sensibility. At the same time there is an important lesson to be

learnt from it, for it provides the most eloquent proof of how a man with money, knowledge, taste and the will to buy the best could still find what he wanted in dealers' stocks or in the sale-room even in the difficult post-war years. Alas, nothing comparable has even been attempted in England, where Samuel Courtauld has remained without a successor, and remarkably few of nineteenth-century French pictures purchased during the same period for the nation's collections have equalled in quality those included in the present exhibition.

Compiler's Preface

The present exhibition is designed to appeal to a wide and not necessarily specialized public. This has been an important conditioning factor, so far as I am concerned, while writing the notes and compiling the documentary and technical information concerning each picture, and in consequence this Catalogue is not overloaded with unnecessary details. I have tried instead to throw light on the genesis, inspiration and subject-matter of each painting as well as on the qualities for which it can be admired. For the sake of readability, I have confined myself to giving as full a provenance of each work as possible, but the Bührle family has requested that the names of many supplying dealers should be omitted. For the rest, I have listed only source books, catalogues of exhibitions or sales held during the artist's lifetime or immediately after his death, and among later publications only those which have a new or important bearing on the history or content of the painting.

The earlier Catalogue of the paintings in the Bührle Collection, compiled by Dr Eduard Hüttinger of the Zürich Kunsthaus on the occasion of an exhibition held there in 1958, is referred to throughout. Those who wish to pursue their researches further will find therein additional information, such as references to reproductions in other books, and details of more recent exhibitions at which individual works have been shown. They should, however, be warned that we disagree on many and sometimes important points, also that Dr Hüttinger's catalogue is unfortunately not entirely reliable, and that much which is included here is new material.

The picture in this exhibition cover a span of a little over one hundred years (1811–1918) and reveal many aspects of French painting during the period. Far more could have been shown, for the resources of the Bührle Collection are great. But the limits of the space available for showing pictures in Edinburgh and London made it necessary to restrict the choice, and in any case nothing would have been gained by making this exhibition larger. We decided, therefore, from the start to rule out drawings, water-colours and small or minor pictures and to concentrate on showing only the finest and most important works. Unfortunately, even a few of these —for instance Degas' *Madame Camus au Piano* and Manet's *La Viennoise*—proved on examination not to be in a fit condition to travel. Secondly, we decided that, for the sake of homogeneity, the exhibition should remain within the nineteenth-century canon. Thus the latest pictures on view are those by Monet, the Nabis, the Fauves and Utrillo, while the group of more modern works by twentieth-century artists such as Braque, Chagall, Gris, Marc, Modigliani and Picasso, acquired by Herr Bührle at the end of his life, has been deliberately excluded.

I wish to take this opportunity of expressing to Frau Charlotte Bührle-Schalk, and to her two children, Frl Hortense Bührle and Dr Dieter Bührle, my gratitude not only for making this exhibition more complete by loans from their private residences, but particularly for their willingness to accept my personal choice of pictures and for their helpfulness in providing information for the Catalogue. For the rest, I wish to express my deep personal thanks to Mrs Howell and Miss Steinbach, librarians of the Frick Art Reference Library in New York, who so generously gave me unique facilities for researching and working in their institution; to the Librarians of Bryn Mawr College who assisted me in various ways; to the Directors of the City Museum, Ulm and the Museum Folkwang, Essen, who communicated to me information in their official files; to Dr Arthur Kauffmann with whom I many times discussed the composition of this exhibition; and lastly to a number of art dealers—notably Dr Fritz Nathan, Frau Dr Feilchenfeld, the firm of Durand-Ruel, MM. Alexandre Rosenberg and César de Hauke, who provided me with many essential indications of provenance.

In giving the size of paintings, height always precedes width. Those pictures marked with an asterisk are lent by the Bührle Foundation. I have resorted to the following Bibliographical abbreviations:

Bührle, Zürich	*Festschrift zu Ehren von Emil G. Bührle zur Eröffnung des Kunsthaus-Neubaus und Katalog der Sammlung Emil G. Bührle* (Zürich, June 1958)
Bührle, Berlin	*Ausstellungskatalog Französische Malerei von Manet bis Matisse aus der Sammlung Bührle* (National Galerie, Berlin, October 1958)
Bührle, Munich	*Hauptwerke der Sammlung Emil Georg Bührle, Ausstellungs-Katalog* (Haus der Kunst, München, December 1958)
Jamot-Wildenstein	P. Jamot and G. Wildenstein, *Manet: Catalogue Critique* (Paris, 1932)
Tabarant 1931	A. Tabarant, *Manet: Histoire Catalographique* (Paris, 1931)
Tabarant 1947	A. Tabarant, *Manet et ses Oeuvres* (Paris, 1947)
Duret 1902	T. Duret, *Histoire d'Edouard Manet, avec un Catalogue* (Paris, 1902)
Lemoisne	P. A. Lemoisne, *Degas et son Oeuvre* (Paris, 1946)
Venturi	L. Venturi, *Cézanne: Son Art, Son Oeuvre* (Paris, 1936)
de la Faille 1	J. B. de la Faille, *L'Oeuvre de Vincent van Gogh* (Paris and Brussels, 1928)
de la Faille 2	J. B. de la Faille, *Vincent van Gogh* (Paris and London, 1939)
Letters	ed. V. W. van Gogh, *Verzamelde Brieven van Vincent van Gogh* (Amsterdam/Antwerp, 1952); publ. in English as *The Complete Letters of Vincent van Gogh* (London, 1958)
S and G	W. Scherjon and J. de Gruyter, *Vincent van Gogh's Great Period, Arles, St Rémy and Auvers* (Amsterdam, 1937)

The arrangement of the catalogue is chronological, each artist being placed according to his date of birth and his paintings listed in order of execution.

D.C.

Jean-Auguste-Dominique Ingres

Montauban 1780–1867 Paris

1 Portrait of Monsieur Devillers*

Plate 3

Oil on canvas: 97 by 78 cm. (38⅛ by 30¾ in.)
Signed and dated bottom left: *Ingres à Rome, 1811*
Painted in 1811

REFERENCES: Bührle, Zürich No. 102 (repr.); Bührle, Munich No. 87 (repr.); G. Wildenstein, *Ingres* (London and Paris, 1954) Cat. No. 79, Pl. 41; H. Lapauze, *Les Dessins de J. A. D. Ingres du Musée de Montauban* (Paris, 1901), Cahiers, IX and X; H. Lapauze, *Ingres: Se Vie et son œuvre* (Paris, 1911), pp. 111 (repr.), 114, 157; L. Fröhlich-Bum, *Ingres* (Vienna, 1924), p. 8 (repr. Pl. 18); ed. J. and G. Bernheim-Jeune, *L'Art Moderne* (Paris, 1919), Vol. I, Pl. 70

PROVENANCE: coll. Lang, Paris; with Bernheim-Jeune (from 1911); with a New York dealer; with a Zürich dealer; bt. by Emil Bührle in 1955.

Ingres was awarded the Prix de Rome in 1801 but, owing to the limited funds then available for running the French Academy, was not allowed to take up residence in Rome until the autumn of 1806. By the end of his four-year term, however, he was already regarded by the large French colony of Imperial representatives and administrators then resident there as an outstanding young artist and assured of sufficient commissions to enable him to stay on in Rome instead of returning to France. Ingres' success began at the end of 1810 when he was commissioned by Mons. Marcotte, Directeur des Eaux et Forêts, to paint his portrait. At this time Ingres' style was perfected and he quickly established himself as the leading fashionable portraitist, with the result that during the next fourteen years—Ingres' first Italian sojourn lasted till 1824—he was asked to draw or paint many of the leading figures in Roman and Florentine society as well as visitors from England, Switzerland and elsewhere. In 1811, the year in which the present fine portrait was painted, Ingres' reputation was further increased when the Prefect of Rome, Baron de Tournon, commissioned him to make a portrait of his mother.

The present sitter was an Imperial bureaucrat who filled the office of Director of Probate and Estates (*Directeur de l'Enregistrement et des Domaines*). He is shown in ceremonial uniform as an '*homme historié*', but the portrait is notable as a convincing likeness which is kindly, free of affectation and human. There exists a pencil drawing of the same man, seated and in informal dress (ex coll. Capéran; repr. in *La Renaissance*, 1934, p. 196), likewise dated 1811; a second pencil drawing, dated 1812, shows him standing, also in informal dress (Vente Leboeuf de Montgermont, Paris, 16 June 1919, No. 121, repr.). Both drawings show the figure in half-length.

Camille Corot

Paris 1796–1875 Paris

2 A fair-haired Girl in a red Dress, reading*

(*Jeune femme blonde assise lisant*)

Plate 1

Oil on canvas: 43 by 33 cm. (17 by 13 in.)
Signed bottom left: *Corot*
Painted *c.* 1845–50

REFERENCES: Bührle, Zürich No. 119 (repr. in colour); Bührle, Munich No. 27 (repr.); A. Robaut, *L'Œuvre de Corot* (Paris, 1905), No. 393; Catalogue *Maîtres Modernes*, Durand-Ruel, Paris 1878, No. 115

PROVENANCE: with Durand-Ruel, Paris; Bascle, Paris; Vente Bascle, Paris 1883, No. 17; with Paul Rosenberg, Paris; bt. by Emil Bührle in 1948.

The single figure was a favourite subject with Corot. He differs in this respect from most of his contemporaries, especially those of the Romantic or Barbizon schools, who were more concerned with historical episodes, *genre* pieces or landscape. In the first period, Corot's figures are sometimes portraits of friends and relations, and sometimes—notably those executed during his first journey to Italy (1825)—studies of peasant types. On his return from his third journey to Italy (1843), however, Corot developed a new type of figure study which was neither a portrait (although he relied greatly on models) nor a *genre* piece but, as here, a subtle poetic image evoking a mood of calm, contemplation and often melancholy. The similarities with figure pieces by Vermeer are obvious, but Corot's figures are free from the Dutchman's descriptive and narrative detail and seem to exist outside of time and place. Note particularly the subtle handling of subdued light to model the forms and assist in creating the mood.

This painting was among those confiscated from French Jewish collectors in 1941 by the Einsatzstab Rosenberg and disposed of by Goering in Switzerland.

3 A Monk reading*

(*Moine assis lisant*)

Oil on canvas: 74 by 50 cm. (29⅛ by 19⅝ in.)
Signed bottom left: *Corot*
Painted *c.* 1865

REFERENCES: Bührle, Zürich No. 121; Bührle, Munich No. 28; A. Robaut, *L'Œuvre de Corot* (Paris, 1905), No. 1332; E. Moreau-Nélaton, *Corot raconté par lui-même* (Paris, 1924), Vol. II, Pl. 214; Catalogue Corot Retrospective Exhibition, Ecole des Beaux Arts, Paris 1875, No. 33

PROVENANCE: with Martinet, Paris (1865); J. B. Faure, Paris; Vente Faure, Paris, 29 April 1878, No. 19; A. Robaut, Paris (1891); Moreau-Nélaton, Paris; with Bernheim-Jeune, Paris; with Paul Rosenberg, Paris; bt. by Emil Bührle in 1942.

The theme of the *Monk reading* originated in Corot's work during his first journey to Italy in 1825–28 (*vide* Robaut No. 105). He often returned to the subject (notably in a picture at the Salon of 1840) and this is one of the last examples. Figure painting assumed great importance in Corot's work during the 1860's, when he painted on a larger scale and in a less colourful palette than before. Such pictures were not, however, popular with collectors or the public, who thought of Corot essentially as a landscapist. An undated letter which accompanied this painting when Corot sent it to the dealer Martinet states that the price to a collector would be Frs. 1,000 (*c.* £50).

This painting was among those confiscated from French Jewish collectors in 1941 by the Einsatzstab Rosenberg and disposed of in Switzerland by Goering.

Eugene Delacroix

Charenton St Maurice 1798–1863 Paris

4 Study for Dante and Virgil crossing the Stygian Lake
(*Etude pour La Barque de Dante*)
Plate 2

Oil on canvas: 32·5 by 41 cm. (12¾ by 16⅛ in.)
Neither signed nor dated
Painted in 1821–22

REFERENCES: Bührle, Zürich No. 109 (repr.); Bührle, Munich No. 47; J. Baum, *Neuere Kunst im Ulmer Museum*, in *Belvedere* (Berlin), Sept. 1925, Forum p. 26 (repr.); not listed by Robaut; J. Baum, *Führer durch das Museum der Stadt Ulm* (Ulm 1930), pp. 95–96.

PROVENANCE: Leopold Goldschmitt, Paris; Francis Petit, Paris (1876); with Georges Petit, Paris; with Thannhauser, Munich (1925); City Museum, Ulm; sold 1953; with a Zürich dealer; bt. by Emil Bührle in 1953.

An unrecorded preliminary sketch for Delacroix's first great composition (Robaut, No. 49; 1·80 by 2·40 m.) which was painted in a few weeks in 1821 and caused an uproar (although eventually bought by the State) when exhibited at the Salon of 1822. It was conceived somewhat in a spirit of rivalry with his friend Géricault's *Raft of the Medusa* (1818–19) which had not met with the success the artist had expected at the Salon of 1819. Delacroix's manner of painting was technically new in that, unlike Géricault, he had abandoned Caravaggesque chiaroscuro in favour of a frank statement in colourist terms, thus endowing his picture with an extra-mural, non-academic freshness and life.

The theme of shipwreck or of mysteriously guided boats is one which recurs constantly in Delacroix's work: for instance, *Christ sur le Lac de Génézareth*, *Naufragés abandonnés*, *La Barque de Don Juan*, etc.

The subject of the present composition is taken from Dante's *Inferno*, Canto VIII. Baudelaire in his immediately posthumous article on Delacroix (1863) complained that 'the general intellectual level' of nineteenth century artists had 'singularly dropped', thereby impoverishing the power of painting. He then went on to justify Delacroix's activity as 'the soul-stirring translator of Shakespeare, Dante, Byron and Ariosto' on the grounds that, unlike his contemporaries who were no more than 'illustrious or obscure daubers', Delacroix was 'a painter in love with his craft' and 'a man of general education'. Thus, says Baudelaire, 'the reading of the poets left him full of sublime, swiftly defined images—ready-made pictures, so to speak.'

The *Barque de Dante* was to prove one of the most challenging and inspiring paintings of the whole nineteenth century, being copied at different times by Manet, Degas, Cézanne and Gauguin.

5 The Death of Lara
(*La Mort de Lara*)
Plate 3a

Oil on canvas: 62 by 50 cm. (24⅜ by 19⅝ in.)
Signed and dated bottom left: *Eug. Delacroix, 1858*
Painted in 1858

REFERENCES: Bührle, Zürich No. 118 (repr.); Bührle, Munich No. 53 (repr.); A. Robaut, *L'Œuvre Complet de Delacroix* (Paris, 1885), No. 1355; Catalogue of Delacroix Retrospective Exhibition, Ecole des Beaux Arts, Paris, March 1885, No. 206; A. Moreau, *Eugène Delacroix et son Œuvre* (Paris, 1873), p. 249; G. H. Hamilton, *Delacroix, Byron and the English Illustrators* in Gazette des Beaux Arts, 1949, II, p. 273.

PROVENANCE: coll. Baron, Paris; Vente Baron, Paris, 23 March 1861; Soultzener, Paris; Neil Demellette, Paris; Martin, Paris; with Wildenstein, Paris; bt. by Emil Bührle in 1953.

Throughout his life Delacroix repeatedly found pictorial inspiration in the works of such poets and writers as Dante, Shakespeare, Goethe, Scott and Byron. His paintings were not, however, illustrations of scenes from their works so much as imaginative evocations of certain incidents. The present composition was obviously inspired by two verses in the second Canto of Byron's poem 'Lara' (1814), where the dying knight's last moments after his mortal combat with Otho are described:

> Day glimmers on the dying and the dead
> The cloven cuirass, and the helmless head:
> The war-horse masterless is on the earth,
> And that last gasp hath burst his bloody girth;
> And near, yet quivering with what life remain'd,
> The heel that urged him, and the hand that rein'd.
>
> Beneath a lime, remoter from the scene,
> Where but for him that strife had never been,
> A breathing but devoted warrior lay:
> 'Twas Lara bleeding fast from life away.

His follower once, and now his only guide,
Kneels Kaled watchful o'er his welling side,
And with his scarf would staunch the tides that rush
With each convulsion in a blacker gush.

Delacroix presumably read Byron in Pichot's French translation, and he painted Byronic episodes frequently between 1824 and 1856. Delacroix's ideas for these compositions seem to derive in part from his familiarity with the work of two English artists: George Cruikshank and Thomas Stothard. Delacroix was in London from May till August 1825, and must have seen then George Clinton's newly published *Memoirs of the Life and Writings of Lord Byron* with 39 illustrations by Cruikshank. Nine of Cruikshank's subjects are identical with those treated by Delacroix at various times. Presumably, too, Delacroix was acquainted with the edition of Byron's poems with 12 illustrations after drawings by Stothard published in 1818: a *Death of Lara* also figured there. In general, the conception of the scenes by the English artists and Delacroix is similar. But one detail in the present picture is significant, namely the fact that Delacroix has placed Lara's sword, helmet and breastplate in the immediate foreground. This occurs in both Cruikshank's and Stothard's illustration.

Delacroix's project for a *Death of Lara* originated as a drawing in 1835 (Robaut, No. 1683). He took up the subject again in some drawings of 1845 (Robaut No. 1736), and then revised his composition before undertaking an oil painting (Robaut, No. 1006) in 1847 which was exhibited at the Salon in 1848. The present composition, the final version of the subject, is different again.

Other Byronic episodes treated by Delacroix are *The Death of Hassan* (coll. Bührle), *The Combat of the Giaour and the Pasha*, *The Confession of the Giaour*, *The Death of Sardanapalus*, *Don Juan's Shipwreck* and *The Prisoner of Chillon*.

6 Muley-Abd-el-Rhaman, Sultan de Maroc*

Oil on canvas: 69·5 by 57·5 cm. (27¼ by 22⅝ in.)
Signed and dated bottom centre: *Eug. Delacroix, 1862*
Painted in 1862
REFERENCES: A. Robaut, *L'Œuvre Complet de Delacroix* (Paris, 1885), No. 1441 (gives measurements erroneously as 81 by 65 cm.); *Exposition Delacroix*, Durand-Ruel, Paris 1878, No. 151.
PROVENANCE: with Durand-Ruel, Paris; M. L. Tabourier, Paris; Cornelius Vanderbilt, New York; with a New York dealer; bt. by Emil Bührle in 1953.

At the end of 1831 Louis Philippe's Government, uncertain of the future after throwing the Turks out of Algeria in 1830 and still having to conquer the native population, decided to send the Comte de Mornay as an Ambassador to establish good relations with neighbouring potentates, particularly with the Sultan of Morocco. It was recommended to the Comte de Mornay that a painter should be included in his suite and, at the instigation of a mutual friend, his choice fell on Delacroix. After its arrival in North Africa, Mornay's mission was held up for several months before the Sultan decided to receive it. Delacroix used this period of waiting to visit a number of different places, where he made paintings and drawings, and also to take a short trip to Spain. The Sultan at last agreed to receive the Comte de Mornay at the end of April 1832, and Delacroix was present at their meeting. He described the scene, more or less as it is represented here, in a letter of May 1832 written to his friend Pierret in France: '*Il reçoit son monde à cheval lui seul, toute sa garde pied à terre. Il sort brusquement d'une porte avec un parasol derrière lui. Il est assez bel homme.*' On this unique occasion Delacroix had no time to do more than make a few sketches and a watercolour. He first made an oil painting of the scene in 1844, then sent a version of it on a vast canvas (3·77 by 3·40 m.) to the Salon of 1845 (Robaut No. 927). In 1856 Delacroix painted the subject again, and he returned to it once more during the last year of his life when he painted the present canvas.

Gustave Courbet

Ornans 1819–1877 La Tour-de-Peilz

7 Houses on the Site of the Château of Ornans
(*Les Maisons du Château d'Ornans*)
Plate 4

Oil on canvas: 96·5 by 122 cm. (38 by 48 in.)
Signed bottom left: *G. Courbet*
Painted *c.* 1853
REFERENCES: Bührle, Zürich No. 130; G. Riat, *Gustave Courbet* (Paris, 1906), p. 115 (repr.); *Exposition des Œuvres de M. G. Courbet*, Rond-Point du Pont de l'Alma, Paris 1867, No. 21.
PROVENANCE: Vauthrin, Paris; with Durand-Ruel, Paris; John Rockefeller, New York; with Paul Rosenberg, New York; bt. by Emil Bührle in 1952.

The houses shown here occupied the hill-top site of the feudal castle which had once dominated Courbet's native village of Ornans. They can be observed in the backgrounds of several of Courbet's panoramic views of Ornans. Note the influence here of Dutch seventeenth century landscapists, an influence current in France since Georges Michel at the beginning of the century but particularly prevalent in the 1830's and 1840's, especially in the works of the Barbizon painters. Note also how Courbet extracts from a banal *motif* a pretext for a display of fine painting and makes of it a solid formal composition. This picture anticipates many a landscape composition of Cézanne.

8 Portrait of the Sculptor Leboeuf*

Plate 5a

Oil on canvas: 65 by 51 cm. (25⅝ by 20⅛ in.)
Signed and dated bottom left: *1863, Gustave Courbet*
Painted in 1863

REFERENCES: Bührle, Zürich No. 131; Bührle, Munich No. 30.

PROVENANCE: with Bernheim-Jeune, Paris; Dr J. Elias, Oslo; Private Collection, Berlin; with a Zürich dealer; bt. by Emil Bührle in 1940.

The sculptor Louis-Joseph Leboeuf (d. 1870) was born at Lons-le-Saulnier. He exhibited portrait busts and allegorical figure pieces at the Salon from 1857 on. According to a note on the back of the canvas, in an unidentifiable hand, Leboeuf was 'a very intimate friend' of Courbet. The two men are said to have met during the 1850's at the Brasserie Andler in the rue Hautefeuille, Paris. Courbet had his studio nearby. Compare Monet's *Camille* (No. 39) and Renoir's *Portrait of Sisley* (No. 47), painted three and four years later. Courbet became friendly with the two young Impressionist painters in 1865–66 and had an influence on their work.

In exchange for this portrait Leboeuf executed a statuette of Courbet wearing a painter's smock.

9 Still-life with Apples and two golden Pheasants

Nature morte: Pommes rouges et faisans dorés

Oil on canvas: 54 by 65·5 cm. (21¼ by 25¾ in.)
Neither signed nor dated
Painted in 1871

REFERENCES: Bührle, Zürich No. 132 (repr. in colour); Bührle, Munich, No. 31; A. Estignard, *Courbet, Sa Vie et ses Œuvres* (Besançon, 1896), p. 168; ed. J. and G. Bernheim-Jeune, *L'Art Moderne* (Paris, 1919), Vol. II, Pl. 49.

PROVENANCE: Mlle Zoë Courbet, Paris; with Bernheim-Jeune, Paris; Samson, Hamburg; with Galerie Wertheim, Berlin; with Matthiesen, London; with a Zürich dealer; bt by Emil Bührle in 1946.

One of the group of still-lifes painted by Courbet after the Commune and during his imprisonment at Ste Pélagie. A particularly brilliant and colourful example in which Dutch influence is again apparent. Note the way the apples have been placed in the immediate foreground: this is an anticipation of Cézanne.

The provenance of this picture has sometimes been incorrectly given owing to confusion with another and smaller work of the same date, belonging also to Mlle Zoë Courbet, entitled *Pommes Rouges at Blanches.*

Camille Pissarro

St Thomas, West Indies, 1831–1903 Paris

10 The road to Versailles*

(*La Route de Versailles à Louveciennes*)
Plate 14a

Oil on canvas: 101·5 by 82 cm. (40 by 32¼ in.)
Signed and dated bottom left: *C. Pissarro, 1870*
Painted in 1870

REFERENCES: Bührle, Zürich No. 190 (repr.); Bührle, Berlin, No. 3 (repr.); Bührle, Munich, No. 120; L. R. Pissarro and L. Venturi, *Camille Pissarro, Son art, son œuvre* (Paris, 1939), No. 96; Catalogue Retrospective Exhibition Camille Pissarro, Galerie Manzi et Joyant, Paris, January 1914, No. 7; Collection de Mme C. Pissarro, Galerie Nunès et Fiquet, Paris, May 1921, No. 32.

PROVENANCE: Mme C. Pissarro, Paris; Vente C. Pissarro, Paris, 3 December 1928, No. 24 (repr.); with Paul Rosenberg, Paris; bt. by Emil Bührle in 1952.

Madame Pissarro, the artist's wife, and her eldest daughter Jeanne-Rachel (1865–74) are standing in front of the house at Louveciennes where they lived in 1869–70. They are watching the road from Versailles to St Germain-en-Laye. A few months after this picture was painted Pissarro abandoned most of his belongings in this house and took refuge with his family in London (autumn 1870) during the Franco-Prussian war. One of Pissarro's largest and most ambitious compositions of the early years, also the masterpiece of his first Impressionist phase. He combines here something of *genre*, portraiture, the street scene and pure landscape. The influences of Corot and Monet are apparent.

Cf. Monet's *Camille in the garden* (No. 42) painted three years later.

11 Peasant Woman combing Wool*

(*Femme démêlant de la laine*)

Oil on canvas: 56 by 47 cm. (22 by 18½ in.)
Signed and dated bottom left: *C. Pissarro, 1875*
Painted in 1875

REFERENCES: Bührle, Zürich No. 320; Bührle, Munich No. 124; L. R. Pissarro and L. Venturi, *Camille Pissarro, Son art, son œuvre* (Paris, 1939); No. 270; Catalogue *La Collection Faure*, Durand-Ruel, Paris, May 1906, No. 71; *L'Œuvre de C. Pissarro*, Durand-Ruel, Paris, April 1904, No. 21 (as *La Cardeuse*).

PROVENANCE: J. B. Faure, Paris; with Durand-Ruel, Paris; A. Gildemeister, Hochkamp; Private Collection, New York; with a Zürich dealer; bt. by Emil Bührle in 1954.

Scenes of peasant life such as this link Pissarro to earlier French artists like Chardin and Millet, and also in the future to van Gogh. This canvas was painted near Pontoise at a time when Pissarro was close to Cézanne, many of whose canvases of this date have a similar tonality and *facture.*

12 Rouen: the Quays after a Storm
(*Le port de Rouen après un orage*)
Plate 13*a*

Oil on canvas: 60 by 82 cm. (23⅝ by 32¼ in.)
Signed and dated bottom left: *C. Pissarro, '96*
Painted in 1896

REFERENCES: Bührle, Zürich No. 195; Bührle, Berlin No. 55 (repr.); Bührle, Munich No. 123 (repr.); L. R. Pissarro and L. Venturi, *Camille Pissarro, Son art, son œuvre* (Paris, 1939), No. 969; ed. J. Rewald, *Lettres de C. Pissarro à son fils Lucien* (Paris, 1950), pp. 396–403.

PROVENANCE: with Durand-Ruel, Paris; Gaston Kahn, Paris; with Reid and Lefèvre, London; with Paul Rosenberg, Paris; bt. by Emil Bührle in 1948.

Pissarro first visited Rouen in 1883 at the suggestion of Eugène Murer, a pastrycook who owned a small hotel there and occasionally bought pictures from the Impressionists. The present painting dates from Pissarro's second visit to Rouen in January–April 1896, when he painted some 30 views of the city and harbour. During the 1890's Pissarro reverted —after a brief interlude among the Neo-Impressionists—to characteristic Impressionist subjects and handling. He also followed Monet in that he painted series: Dieppe, Paris and Rouen were his chosen sites at this time. Perhaps Pissarro's interest in Rouen was newly aroused by the success of Monet's series of *Rouen Cathedral* (painted in 1892–93) which was exhibited at Durand-Ruel's in May 1895. Pissarro was to work again in Rouen in 1898.

This painting was among those confiscated from French Jewish collectors in 1941 by the Einsatzstab Rosenberg and disposed of in Switzerland by Goering.

Edouard Manet
Paris 1832–1883 Paris

13 Bordeaux: the Harbour
(*Le Port de Bordeaux*)
Plate 6

Oil on canvas: 66 by 100 cm. (26 by 39⅜ in.)
Signed bottom right: *Manet*. Inscribed bottom left: *Bordeaux*
Painted in 1871

REFERENCES: Bührle, Zürich No. 142 (repr. in colour); Bührle, Berlin No. 11 (repr. in colour); Bührle, Munich No. 94; Jamot-Wildenstein, No. 196; Tabarant 1931, No. 163; Tabarant 1947, No. 172 and p. 186; Duret 1902, No. 138; Catalogue Manet Retrospective Exhibition, Ecole des Beaux-Arts, Paris, January 1884, No. 59; *Collection Faure*, Durand-Ruel, Paris, May 1906, No. 13; A. Proust, *Edouard Manet, Souvenirs* (Paris, 1913), pp. 56–57, 72.

PROVENANCE: with Durand-Ruel, Paris (1872); Théodore Duret, Paris; Vente Duret, Paris, 19 March 1894, No. 21; with Durand-Ruel, Paris; J. B. Faure, Paris; with Durand-Ruel, Paris; F. R. von Mendelssohn-Bartholdy, Berlin; heirs of F. R. von Mendelssohn-Bartholdy; with Paul Rosenberg, New York; with a Zürich dealer; bt. by Emil Bührle in 1950.

At the beginning of February 1871, Manet escaped from beleaguered Paris and joined his family at Oloron-Ste Marie in the Landes. On 8th February they moved to Bordeaux and stayed a week, before going on to Arcachon. Owing to his military duties, Manet had been unable to work seriously since before the outbreak of war (July 1870) and the present canvas—a masterpiece—was therefore his first large painting for more than six months. A preparatory watercolour sketch is known (Tabarant 1947, No. 586).

Manet here shows great subtlety in his handling of light and manages to convey with economy of means the feeling of vital activity associated with a great commercial port. The painting was done from a window in a café on the Quai des Chartrons looking towards the Cathédrale St André, of which the silhouette appears in the background. Manet had already painted a similar harbour scene at Boulogne in the summer of 1869 (Jamot-Wildenstein, No. 159). The subject interested him as being an expression of contemporary life; in much the same spirit he was to propose later in the 1870's to do for the new Hotel de Ville a group of pictures representing the railway-stations and markets of Paris. Yet Manet was essentially a tradition-conscious painter, and behind this painting one senses memories of shipping scenes by seventeenth-century Dutch artists and by Claude, as well as by Canaletto and Guardi. At the same time, Manet's handling reveals a certain indebtedness to two immediate precursors of Impressionism, Jongkind and Boudin, who for over ten years already had been specializing in the painting of similar *motifs*.

Gambetta, president of the Assemblée Nationale, which had transferred to Bordeaux and was in session there in 1871, admired this picture and was offered it as a gift by Manet, a convinced left-wing republican. The two men had met frequently in Paris in 1868–69. According to Antonin Proust, Manet's close friend, Gambetta replied: '*Merci, mon ami, mais je ne suis pas assez riche pour l'acheter, et je ne saurais l'accepter.*'

Cf. Monet's large (60 by 101 cm.) *Port de Mer* (Le Havre), dated 1874, which presents many similarities with the present picture but is executed in a strictly Impressionist technique. Manet and Monet were frequently together in Argenteuil in 1873–74 and there is no doubt a direct link between the two paintings.

14 Woman in Oriental Dress*
(*Jeune femme en costume oriental: La Sultane*)
Plate 5b

Oil on canvas: 92 by 73 cm. (36¼ by 28¾ in.)
Signed bottom left: *Manet*
Painted *c.* 1872
REFERENCES: Bührle, Zürich No. 140 (repr.); Bührle, Munich No. 92; Jamot-Wildenstein, No. 200; Tabarant 1931, No. 240; Tabarant 1947, No. 253; Duret 1902, No. 214 (as 1875–77).
PROVENANCE: Given by the artist to Adrien Marx, Paris; Roger Marx, Paris; Vente Roger Marx, Paris, 11 May 1914, No. 60; with Durand-Ruel, Paris; with Paul Cassirer, Berlin; Max Silberberg, Breslau; with a New York dealer; bt. by Emil Bührle in 1952.

This picture is an exception in Manet's work but also one of his great figure pieces. Tabarant (1947), following Duret but without giving reasons, assigns this painting to *c.* 1876, a date which on stylistic grounds seems too late. There is good reason to relate it stylistically to *La Leçon de Musique* (1870), the *Portrait of Eva Gonzales* (1870) and *Brune aux seins nus* (1872). Moreover, the idea for this painting could and probably did derive from Renoir's *Femme d'Alger* (1870) and *Parisiennes habillées en algériennes* (1872) which are similar exotic costume pieces. This painting is the forerunner of many figure pieces by Matisse such as the *Riffians*, the *Three Sisters* and the *Odalisques*.

15 The Swallows*
(*Les Hirondelles*)

Oil on canvas: 65·5 by 81 cm. (25¾ by 31⅞ in.)
Signed bottom right: *Manet*
Painted in 1873
REFERENCES: Bührle, Zürich No. 145 (repr.); Bührle, Berlin No. 14 (repr.); Bührle, Munich No. 97; Jamot-Wildenstein, No. 230; Tabarant 1931, No. 189; Tabarant 1947, No. 199; E. Bazire, *Manet* (Paris, 1884), p. 70; Duret 1902, No. 150; Catalogue Manet Retrospective Exhibition, Ecole des Beaux Arts, Paris, 1884, No. 65.
PROVENANCE: Albert Hecht, Paris (1873); Hecht family, Paris; with a Paris dealer; bt. by Emil Bührle in 1953.

In August-September 1873, Manet and his family rented a house at Berck-sur-mer near Boulogne. The two figures seated in the foreground here are the painter's mother (in black on the left) and his wife. Manet's sudden move towards impressionist painting, his choice of subject and new-found lightness of touch can perhaps be attributed to the influence on him of Berthe Morisot, who had become his pupil in 1868 and was to marry his brother in 1874. Though superficially Manet seems to be drawing close to Monet and Renoir in a painting such as this (*cf.* Nos. 41, 48), his technique is distinguished from theirs by the fact that his tones are not broken down and that he continues to use black in an important capacity.

16 In the Garden of a Villa at Bellevue*
(*Un coin de jardin à Bellevue*)
Plate 8

Oil on canvas: 91 by 71 cm. (35¾ by 28 in.)
Signed bottom right: *Manet*
Painted in 1880
REFERENCES: Bührle, Zürich No. 148; Bührle, Berlin No. 17 (repr.); Bührle, Munich No. 101 (repr.); Jamot-Wildenstein, No. 400; Tabarant 1931, No. 318; Tabarant 1947, No. 343; Duret 1902, No. 298.
PROVENANCE: with Allard, Paris; with Durand-Ruel, Paris; with Paul Cassirer, Berlin; E. Arnhold, Berlin; with a Zürich dealer; bt. by Emil Bührle in 1951.

Manet underwent hydro-therapeutic treatment at a clinic in Bellevue (a suburb of Paris) in 1879–80 for an undiagnosed spinal ailment. For the summer of 1880 he rented there a villa belonging to his friend Emilie Ambre, a singer, on the Route des Gardes, where this picture was painted. The seated girl is Mlle Marguerite, sister of Mme Jules Guillemet, an American who was then a close friend of Manet. Mlle Marguerite posed for several other paintings by Manet at this time. This painting is reminiscent in handling and conception of many a garden scene painted by Renoir and Monet (e.g. No. 42) at Argenteuil in 1873–75 when Manet often worked with them.

17 Suicide*
(*Le Suicidé*)
Plate 7b

Oil on canvas: 38 by 46 cm. (15 by 18⅛ in.)
Signed bottom right: *Manet*
Painted in 1880–81
REFERENCES: Bührle, Zürich No. 150 (repr.); Bührle, Berlin No. 15; Bührle, Munich No. 99; Jamot-Wildenstein, No. 271; Tabarant 1931, No. 353; Tabarant 1947, No. 379; Duret 1902, No. 215 (as 1875–77); Catalogue *Tableaux de Manet de la Collection Pellerin*, Bernheim-Jeune, Paris, June 1910, No. 9.
PROVENANCE: Vente Cabaner, Paris, 14 May 1881, No. 22; A. Pellerin, Paris; with Durand-Ruel, Paris; Baron F. de Hatvany, Budapest; with Paul Rosenberg, Paris; with a Zürich dealer; bt. by Emil Bührle in 1948.

Contributed by Manet to an auction sale organized by the painter Franc Lamy in aid of the composer Cabaner, a friend of the Impressionist group, who was dying in poverty of tuberculosis at Amélie-les-Bains (Pyr. Or.). The auction sale, which met with a very limited success, consisted of 38 lots and also contained pictures by Renoir, Monet, Pissarro, Cézanne and Degas. This painting is unique in Manet's *œuvre*. *Cf.* similar 'realist' subjects in the

work of Daumier. This painting is difficult to date, but it seems an unlikely subject for Manet to have painted in the mid 1870's and is therefore more likely to have been painted for the occasion.

18 A dead Eagle Owl*
(*Le Grand Duc*)
Oil on canvas: 97 by 64 cm. (38⅛ by 25⅛ in.)
Signed bottom right: *Manet*
Painted in 1881
REFERENCES: Bührle, Zürich No. 151; Jamot-Wildenstein, No. 463; Tabarant 1931, No. 362; Tabarant 1947, No. 387; Duret 1902, No. 278; Catalogue Manet Retrospective Exhibition, Ecole des Beaux Arts, Paris 1884, No. 110.
PROVENANCE: Vente Manet, Paris, 4 February 1884, No. 88; M. de la Narde, Paris; L. H. Devillez, Brussels; with Seligmann, Paris; with a Basel dealer; bt. by Emil Bührle in 1955.

One of a set of six decorative panels executed by Manet; no particular room seems to have been envisaged. Two panels had been done earlier: *A Vase of Flowers* (1877) and *A Watering-can* (1880). In the summer of 1881 Manet executed four more—*A Hare*, *Nasturtiums*, *In the Garden* and the present canvas—in a house which he had rented on the Avenue de Villeneuve-l'Etang in Versailles.

Cf. a very similar composition *Le Perdrix* painted by Monet in 1880.

19 Roses and Tulips in a Vase
(*Roses et tulipes dans un vase*)
Colour plate
Oil on canvas: 56 by 36 cm. (22 by 14⅛ in.)
Signed bottom left: *Manet*
Painted in 1882–83
REFERENCES: Bührle, Zürich No. 153 (repr. in colour); Bührle, Berlin No. 28; Bührle, Munich No. 100 (repr.); Jamot-Wildenstein, No. 504; Tabarant 1931, No. 404; Tabarant 1947, No. 436.
PROVENANCE: Louis de Fourcaud, Paris; Vente de Fourcaud, Paris, 29 March 1917, No. 49; with Paul Rosenberg, Paris; Walter Halvorsen, Oslo; with Paul Rosenberg, Paris; bt. by Emil Bührle in 1948.

During the last year of his life Manet, who was largely immobilized by illness, painted many such still-lifes. Méry Laurent and other friends constantly sent him bouquets of flowers, which were a great source of visual pleasure, and Manet expressed his delight in a series of exquisite flower-pieces. As a group they are remarkable more for their subtle colour effects and the brilliance of their virtuoso brushwork than for their invention. This is one of the finest and most delicate.

This painting was among those confiscated from French Jewish collectors in 1941 and disposed of in Switzerland by Goering.

Henri Fantin-Latour
Grenoble 1836–1904 Buré

20 Still life with Peonies and Peaches
(*Pivoines et pêches*)
Oil on canvas: 54·5 by 55 cm. (21½ by 21⅝ in.)
Signed and dated upper right: *Fantin, 73*
Painted in 1873
REFERENCES: Bührle, Zürich No. 137 (repr.); Mme Fantin-Latour, *Catalogue de l'Œuvre complet de Fantin-Latour* (Paris, 1911), No. 679.
PROVENANCE: Private Collection, Paris; with a Paris dealer; bt. by Emil Bührle in 1954.

A subtle and highly accomplished painter who was on very friendly terms with Courbet, Whistler, Manet and the Impressionists, Fantin-Latour went his own way uninfluenced and stands out as a lone figure. His two great portrait groups *Hommage à Delacroix* and *Un Atelier des Batignolles*, in which a number of artists, poets and writers of the day figure, are famous historical documents. His still-lifes were mostly painted during holidays at Buré (Orne) and are traditional in conception. Contrast the handling of similar subjects by Courbet, Manet and Cézanne (Nos. 9, 19, 35).

Edgar Hilaire Germain Degas
Paris 1834–1917 Paris

21 At the Races
(*Un groupe de cavaliers*)
Plate 12a
Oil on canvas: 33 by 42 cm. (13 by 16½ in.)
Stamped in red bottom left: *Degas*
Painted *c.* 1862
REFERENCES: Bührle, Zürich No. 318; Bührle, Berlin No. 4; Bührle, Munich No. 46; Lemoisne, Vol. II, No. 78.
PROVENANCE: 3me Vente Degas, Paris 1919, No. 4; with Vollard, Paris; with M. Fabiani, Paris; with a London dealer; bt. by Emil Bührle in 1953.

A dramatic study for a larger and more organized composition (Lemoisne, No. 77). Degas painted his first group of race-course scenes in 1862. At that time such subjects were rarely treated except by Lamy, John Lewis Brown and René Princeteau. The loose placing of the figures here is similar to that in early works by Manet. Contrast Bonnard's *Races at Longchamp* (No. 65), painted thirty-five years later, in which much of the reality of the scene is sacrificed to surface effects and patterning. The present painting is naturalistic in conception and pre-Impressionist in handling; the latter is an example of Nabi post-Impressionism, in which the 'slice of life' is no longer optically perceived but has been turned into a decorative pictorial ensemble.

22 Vicomte Lepic and his Daughters*
(*Le Vicomte Lepic et ses filles*)
Plate 10

Oil on canvas: 65·5 by 96 cm. (25¾ by 37¾ in.)
Neither signed nor dated
Painted *c.* 1871
REFERENCES: Bührle, Zürich No. 158 (repr. in colour); Bührle, Berlin No. 20 (repr. in colour); Bührle, Munich No. 41; Lemoisne, Vol. II, No. 272.
PROVENANCE: Vicomte Lepic, Paris; with Paul Brame, Paris; with Paul Rosenberg, Paris; bt. by Emil Bührle in 1952.

Vicomte Ludovic Lepic (1839–90) is seen with his two daughters Eylau (b. 1868) and Janine (b. 1869). Lepic, a sculptor, painter and engraver, was a personal friend of Degas and exhibited with the Impressionists in their group exhibitions in 1874 and 1876. He made a name for himself with '*la gravure mobile*', a technique for varying the effect of individual prints by changing the inking of the plate. In 1874–75 Degas again painted Lepic and his two daughters in the composition *Place de la Concorde*, while Lepic also reappears in a double portrait with the artist Desboutin painted *c.* 1876. Degas, like Manet, was interested in studio photography, the influence of which can be sensed here.

23 Before the Race*
(*Avant les Courses*)
Plate 12*b*

Oil on canvas: 40 by 90 cm. (15¾ by 35⅜ in.)
Signed bottom left: *Degas*
Painted *c.* 1878
REFERENCES: Bührle, Zürich No. 159 (repr.); Lemoisne, Vol. II, No. 503; Catalogue, *Modern French Art*, Grafton Galleries, London, January 1905, No. 50.
PROVENANCE: with Durand-Ruel, Paris; E. F. Milliken, New York; Milliken Sale, New York, 14 February 1902, No. 12; Milliken Sale, London, 16 May 1903, No. 137; Mme Alexandre Rosenberg, Paris; with Paul Rosenberg, Paris; bt. by Emil Bührle in 1950.

One of Degas' most perfect race-course compositions; it forms a pair with a similar canvas *Avant le Départ* (Lemoisne, No. 502). Note that the scene is not visualized impressionistically as a whole; the horses and jockeys are sharply in focus and individualized while the landscape is stated in the simplest terms. Delacroix's romanticized steeds (Nos. 5, 6) make a curious contrast with the factual presentation of these straining thoroughbreds.

This painting was among those confiscated from French Jewish collectors in 1941 by the Einsatzstab Rosenberg and disposed of in Switzerland by Goering.

24 A 'Pas battu'
(*Un 'Pas battu'*)
Plate 11*a*

Pastel over monotype on paper:
27 by 29·5 cm. (10⅝ by 11⅝ in.)
Signed bottom right and left: *Degas*
Painted *c.* 1880
REFERENCES: Bührle, Zürich No. 160; Bührle, Munich No. 42 (repr.); Lemoisne, Vol. II, No. 569; D. Cooper, *Pastels by Degas* (Basel and London, 1952), p. 14 (technical information).
PROVENANCE: Alexis Rouart, Paris; 4me Vente Rouart, Paris 1911, No. 217; Lucien Guiraud, Paris; with a Paris dealer; bt. by Emil Bührle in 1953.

Degas frequently worked over a monotype in this way with pastel. Only one impression of this drawing seems to have been taken as no monochrome impression is known.

25 Woman drying herself*
(*Après le bain: Femme s'essuyant*)
Plate 11*b*

Pastel on paper: 64 by 59 cm. (25⅛ by 23¼ in.)
Signed bottom left: *Degas*
Painted *c.* 1896
REFERENCES: Bührle, Zürich No. 164; Bührle, Berlin No. 56; Bührle, Munich No. 45; Lemoisne, Vol. III, No. 1263.
PROVENANCE: 1re Vente Degas, Paris 1918, No. 151; Alphonse Kann, St Germain-en-Laye; Kann heirs, Paris; bt. by Emil Bührle in 1951.

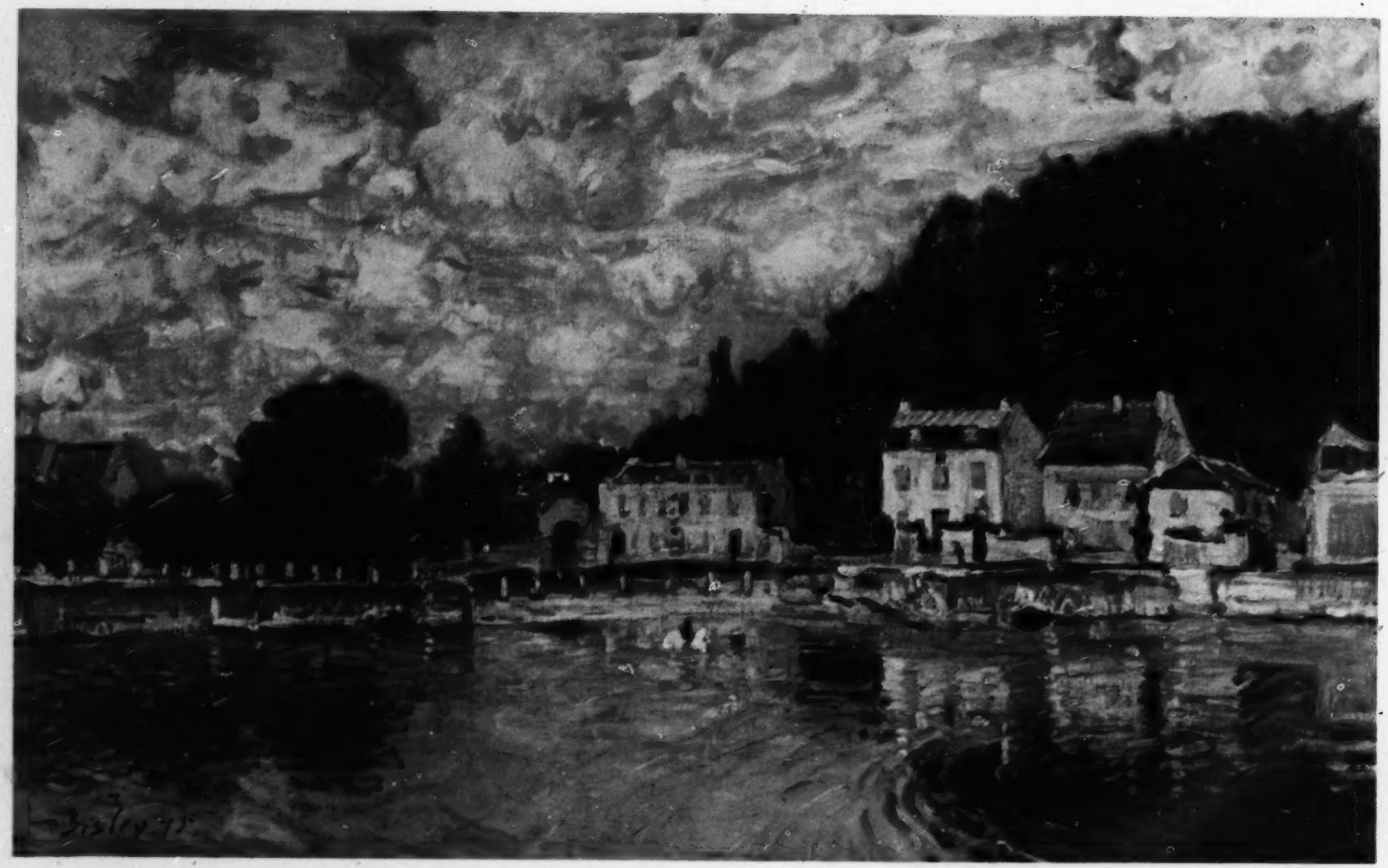
This pose recurs in a succession of drawings and pastels executed by Degas from about 1885 on.

Alfred Sisley
Paris 1839–1899 Moret-sur-Loing

26 Regatta at Molesey
(*Les Régates à Molesey près de Hampton Court*)
Oil on canvas: 45·5 by 61 cm. (17⅞ by 24 in.)
Signed bottom left: *Sisley*
Painted in 1874
REFERENCES: Bührle, Zürich No. 196 (repr.); Bührle, Berlin No. 21 (repr.); Bührle, Munich No. 149; F. Daulte, *Alfred Sisley: Catalogue Raisonné* (Paris, 1959), No. 125; Catalogue *Exposition Sisley*, Galerie Georges Petit, Paris, 1917, No. 53; Catalogue *Monet, Pissarro, Sisley before* 1900, Durand-Ruel, New York, November 1914, No. 52.
PROVENANCE: Emmanuel Chabrier, Paris; Vente Chabrier, Paris, 26 March 1896, No. 26; J. B. Faure, Paris; with Durand-Ruel, Paris; with Sam Salz, New York; with Wildenstein, London; bt. by Emil Bührle in 1950.

In 1874 Sisley spent four months (June-October) in England at the invitation of the baritone J. B. Faure, who had a considerable collection of contemporary French paintings and was portrayed

Sisley *Horses being watered at Port-Marly.* 15⅛ by 24¼ in. (28)



more than once by Manet. During this visit Sisley painted more than a dozen canvases. He returned to England in 1881 and worked in the Isle of Wight; then again in 1897 when he worked in South Wales. River scenes with rowing or sailing boats were a favourite Impressionist subject.

No. 47 of the present exhibition is a portrait of Sisley by Renoir, while No. 40 by Monet shows the Sisley family at home. Both were painted several years earlier than the present canvas.

The title of this picture as given here is taken from a letter of Sisley's dated 5th February 1895.

27 Near Marly: Snow on the Road to St Germain*
(*La route de St Germain, près de Marly: temps de neige*)

Oil on canvas: 44 by 54 cm. (17¼ by 21¼ in.)
Signed bottom right: *Sisley*
Painted in 1874–75

REFERENCES: Bührle, Zürich No. 198; F. Daulte, *Alfred Sisley: Catalogue Raisonné* (Paris, 1959), No. 156.

PROVENANCE: with Bignou, Paris; with Reid and Lefèvre, London; with Paul Rosenberg, Paris and New York; bt. by Emil Bührle in 1952.

From 1870 till 1874 Sisley lived in Louveciennes, but after his return from England in the autumn of 1874 he moved to Marly-le-Roi, nearby, where he remained till 1877. The countryside of the Seine valley around Bougival, Louveciennes and St Germain-en-Laye provided him with most of his landscape *motifs* throughout the 1870's.

28 Horses being watered at Port-Marly
(*Baignade de chevaux à Port-Marly*)
Colour Plate

Oil on canvas: 38·5 by 61·5 cm. (15⅛ by 24¼ in.)
Signed and dated bottom left: *Sisley, 75*
Painted in 1875

REFERENCES: Bührle, Zürich No. 197 (repr. in colour); Bührle, Berlin No. 22 (repr. in colour); Bührle, Munich No. 150; F. Daulte, *Alfred Sisley: Catalogue Raisonné* (Paris, 1959), No. 172; Catalogue *Exposition A. Sisley*, Galerie A. Rosenberg, Paris, November 1904, No. 3.

PROVENANCE: with Durand-Ruel, Paris (1881); Paul Bérard, Paris; Vente Bérard, Paris, 8 May 1905, No. 35; with Paul Rosenberg, Paris; with C. Marshall Spink, London; bt. by Emil Bührle in 1954.

One of the finest landscapes painted by Sisley during the great years of Impressionism.

29 Bougival in Summer*
(*L'été à Bougival*)
Plate 20a

Oil on canvas: 46 by 62 cm. (18⅛ by 24⅜ in.)
Signed and dated bottom right: *Sisley, 76*
Painted in 1876

REFERENCES: Bührle, Zürich No. 199; Bührle, Berlin No. 23; Bührle, Munich No. 151 (repr.); F. Daulte, *Alfred Sisley: Catalogue Raisonné* (Paris, 1959), No. 227.

PROVENANCE: F. Depeaux, Rouen; Vente Depeaux, Paris, 30 June 1921, No. 67 (repr.); Lévi de Benzion, Nice; with Galerie Fischer, Luzern; with a Zürich dealer; bt. by Emil Bührle in 1942.

This painting was among those confiscated from French Jewish collectors in 1941 by the Einsatzstab Rosenberg and disposed of in Switzerland by Goering.

Paul Cézanne

Aix-en-Provence 1839–1906 Aix-en-Provence

30 The Temptation of St Anthony*
(*La tentation de St Antoine*)

Oil on canvas: 57 by 76 cm. (22⅜ by 29⅞ in.)
Neither signed nor dated
Painted *c.* 1869

REFERENCES: Bührle, Zürich No. 214 (repr.); Bührle, Munich No. 12; Venturi, No. 103; Catalogue of Salon d'Automne, Paris, October 1904; G. Mack, *Paul Cézanne* (New York and London, 1935), p. 141; J. Seznec, *The Temptation of St Anthony in Art*, in *Magazine of Art*, March 1947, p. 91.

PROVENANCE: with Vollard, Paris; Alphonse Kann, St Germain-en-Laye; Michael Stewart, London; with a London dealer; with a New York dealer; bt. by Emil Bührle in 1956.

During the 1860's many of Cézanne's pictures dealt with literary and religious themes and were handled in a darkly romantic manner. They were generally painted in a dark tonality, black playing an important role, were melodramatic in conception and violently sensual in feeling. They were not, however, so much story-telling pictures as expressions of a feverish and erotically active imagination which was nourished by Zola, Baudelaire, Delacroix, Rubens, Achille Emperaire and the painters of the Venetian and Spanish Schools. The wildness and contorted attitudes of many of the figures in these early compositions reveal simultaneously Cézanne's spiritual turmoil and his intense struggle to formulate his emotions in a medium which he was still trying to master.

Cézanne's idea for this picture may have come from reading published extracts (1856–57) from Flaubert's St Anthony novel; this was being revised at this time and was not published in full (1874) until after Cézanne's painting was done. There are echoes here of Giorgione and Neapolitan

painters. At the same time, the group of three nudes on the right of the composition already looks forward to the series of *Bathers* which Cézanne was to begin working on in 1875. In that same year he also painted two further versions of the *Temptation of St Anthony* (Venturi, Nos. 240, 241). The present canvas is one of the strongest and most successful of Cézanne's paintings before 1870.

Joachim Gasquet, who came to know Cézanne during the 1890's, says (1926 edn., p. 29) that he drew two small projects for illustrations to Flaubert's novel at the instigation of the poet Gilbert de Voisins (b. 1877) in about 1900.

31 Melting Snow at L'Estaque
(*La neige fondante à L'Estaque*)
Plate 18b

Oil on canvas: 73 by 92 cm. (28¾ by 36¼ in.)
Neither signed nor dated
Painted in 1870–71

REFERENCES: Bührle, Zürich No. 215 (repr.); Bührle, Berlin No. 6 (repr.); Bührle, Munich No. 13; Venturi, No. 51; A. Vollard, *Cézanne* (Paris, 1915), p. 34.

PROVENANCE: with Bernheim-Jeune, Paris; A. Pellerin, Paris; J. V. Pellerin, Paris; with a Paris dealer; bt. by Emil Bührle in 1953.

In order to avoid his military obligations, Cézanne disappeared from Aix at the outbreak of the Franco-Prussian War and hid with his future wife, Hortense Fiquet, at L'Estaque, a small port to the west of Marseille (*vide* No. 76 of the present exhibition). There he remained for about six months and the present canvas is one of the most important works he painted during this period. This wild romantic landscape is unusual in conception for the time and also highly personal in the manner of its execution. Within a year, however, Cézanne's style was to change entirely when, under the tutelage of Pissarro, he gave up painting this sort of 'landscape of feeling' for an impressionistic approach. Stylistically this painting has affinities with landscapes painted by Matisse some fifty years later.

32 Madame Cézanne seated in an Armchair*
(*La dame à l'éventail*)
Plate 14b

Oil on canvas: 92·5 by 73 cm. (36⅜ by 28¾ in.)
Neither signed nor dated
Painted *c.* 1881

REFERENCES: Bührle, Zürich No. 223 (repr. in colour); Bührle, Berlin No. 52 (repr. in colour); Bührle, Munich No. 18 (repr.); Venturi, No. 369; Catalogue of Salon d'Automne, Paris, 1904, No. 9.

PROVENANCE: with Vollard, Paris; Gertrude Stein, Paris; with de Hauke, Paris; Private Collection, Paris; with a Paris dealer; bt. by Emil Bührle in 1952.

This portrait represents Marie-Hortense Fiquet (b. 1850), a painter's model who Cézanne met in Paris in 1868–69 and was ultimately (1886) to marry after living with her for many years. She was the mother of his son (b. 1872). The wall-paper in the background of this picture reappears in a number of Cézanne's other paintings of *c.* 1881 and is probably that of an apartment he rented at 32 Rue de l'Ouest. A small portrait of his son (Venturi No. 281) can be assigned to the same time. Note that Cézanne, unlike Ingres, Manet, Degas, Renoir, Lautrec and even Monet, disregards considerations of period and details of his sitter's dress in order to concentrate on the formal and structural reality of the figure. Mme Cézanne is also presented in generalized human terms rather than as a particular individual. It is no very great step pictorially from this impassive face, with its eyes on two different levels and a formalized hairdo, to early Cubist paintings of 1906–08 by Picasso, while the tubular handling of Mme Cézanne's left arm and the 'disjointing' of her right arm and hand are elements of Cézanne's style which influenced Léger in 1912–14.

33 The Pots of Flowers
(*Les pots de fleurs*)
Plate 19a

Oil on canvas: 46 by 54 cm. (18⅛ by 21¼ in.)
Neither signed nor dated
Painted *c.* 1883

REFERENCES: Bührle, Zürich No. 217; Bührle, Munich No. 14; Venturi, No. 198; Catalogue *Manet and the Post-Impressionists*, Grafton Galleries, London, November 1910, No. 12.

PROVENANCE: G. Fayet, Béziers and Igny; with Druet, Paris; Charles Pacquement, Paris; Vente Pacquement, Paris, 12 December 1932, No. 14; Sacha Guitry, Paris; with Paul Rosenberg, New York; bt. by Emil Bührle in 1952.

This painting was assigned by Venturi to 1875–76, that is to say to the end of the Impressionist phase which Cézanne passed through while working with Pissarro. Such a date is unacceptable on stylistic grounds, both on account of the palette used and of the brushwork. Stylistically this picture has nothing in common with paintings which can certainly be dated to 1875–6 such as *Nature Morte à la Soupière* and the portrait of Choquet (Venturi, Nos, 494, 283). It should be seen as related to other still-lifes such as *Vase de Fleurs* of *c.* 1881 (Venturi, No. 358) and *Pots en terre cuite* of a slightly later date (Venturi, No. 602). This picture has sometimes been catalogued as *Les Pétunias*.

34 Self-portrait of the Artist holding a Palette*
(*Cézanne à la palette*)
Plate 17

Oil on canvas: 92 by 73 cm. (28¾ by 36¼ in.)
Neither signed nor dated
Painted *c.* 1884

REFERENCES: Bührle, Zürich No. 226 (repr.); Bührle, Munich No. 21; Venturi, No. 516; E. Heilbut, *Die Ausstellung der Berliner Sezession* in *Kunst und Künstler*, 1903, repr. p. 297; E. Bernard, *Souvenirs de Paul Cézanne*, in *Kunst und Künstler*, 1908, repr. p. 477; A. Vollard, *Paul Cézanne* (Paris, 1919), p. 180; Catalogue of Sezession, Vienna, 1903 (*Impressionisten* No. 55).

PROVENANCE: Paul Cézanne fils, Paris; Mme Renée Cézanne, Paris; with a Zürich dealer; bt. by Emil Bührle in 1953.

Unique among Cézanne's self-portraits in conception and also in the fact that he is obviously in a room but has painted himself against a background which suggests the sky. This painting is difficult to date with certainty. Comparison with a photograph of *c.* 1890 (Venturi, No. 1602) and two self-portraits of about the same date (Venturi, Nos. 578, 579) shows that it cannot be of *c.* 1890 as proposed by Rewald. On the other hand, it would seem that it cannot be later than 1885, the earlier of the dates given by Venturi, because Cézanne does not seem to be much older than in Venturi No. 371 which can be assigned to 1881. On grounds of handling and style, the present canvas seems to be contemporaneous with a portrait of his son and two portraits of Mme Cézanne (Venturi, Nos. 519, 522, 523) which are datable *c.* 1884.

Geffroy (*La Vie Artistique*, 3me Série, Paris, 1894, p. 256) quotes Renoir as saying: '*C'était un spectacle inoubliable que Cézanne installé à son chevalet, peignant, regardant la campagne; il était véritablement seul au monde, ardent, concentré, attentif, respectueux*'. Cézanne worked with Renoir at L'Estaque in February 1882, and again at La Roche-Guyon in June-July 1885. Could there be a connection between this painting and these two dates?

There is a *Self-Portrait* by van Gogh (de la Faille (1) No. 522), seemingly painted in Paris in January-February 1888 on the eve of his departure for Arles, which presents astonishing similarities in composition and conception with the present canvas, although it differs in being executed largely in a divisionist technique. This similarity cannot be a coincidence, but the connection remains unexplained unless van Gogh could either have seen a photograph of Cézanne's portrait or else the actual canvas at Portier's or Tanguy's, because the two artists were not friends and Cézanne was away from Paris between March 1886 and the spring of 1888. The converse—that Cézanne saw and was inspired by a painting of van Gogh—is highly improbable.

35 Vase of Flowers and two Apples
(*Vase de fleurs et deux pommes*)
Plate 15*b*

Oil on canvas: 55 by 47 cm. (21⅝ by 18½ in.)
Neither signed nor dated
Painted *c.* 1888–90

REFERENCES: Bührle, Zürich No. 225 (repr.); Bührle, Berlin No. 50 (repr.); Bührle, Munich No. 20; Venturi, No. 513.

PROVENANCE: C. Hoogendijk, Amsterdam (by whom this painting was lent to the Rijksmuseum, Amsterdam 1907–14); with Paul Rosenberg, Paris; Henri Laroche, Paris; Jacques Laroche, Paris; Otto L. Spaeth, New York; with a New York dealer; bt. by Emil Bührle in 1956.

The vase in this picture occurs in four other flower still-lifes by Cézanne (Venturi, Nos. 511, 512, 617, 618) which seem to be all of more or less the same date. The slightly awkward placing of objects is common to all, while in all but one (unfinished) the apples recur. The same vase had already been used by Cézanne in a flower still-life of *c.* 1877 (Venturi, No. 218).

36 Boy in a red Waistcoat*
(*Le garçon au gilet rouge*)
Plate 16

Oil on canvas: 79·5 by 64 cm. (31¼ by 25⅛ in.)
Neither signed nor dated
Painted in 1894–95

REFERENCES: Bührle, Zürich No. 227 (repr.); Bührle, Berlin No. 53 (repr.); Bührle, Munich No. 22; Venturi, No. 681; Catalogue of the von Nemes Collection, exhibited Museum of Fine Arts, Budapest 1911, and Städtische Kunsthalle, Düsseldorf 1912, No. 117; *Exposition Cézanne*, Galerie Vollard, November 1895 (no catalogue); G. Geffroy, *La Vie Artistique*, 6me Série, Paris, 1900, p. 218.

PROVENANCE: with Vollard, Paris; Marczell von Nemes, Budapest; Vente M. von Nemes, Paris, 18 June 1913, No. 90; Dr G. F. Reber, Lausanne; bt. by Emil Bührle in 1948.

This portrait was posed, in Paris, by a young Italian supposedly named Michelangelo di Rosa, of whom three other oil paintings and a watercolour of the same date are known (Venturi Nos. 680, 682, 683, 1094). Geffroy, on whose portrait Cézanne worked in Paris between April and June 1895 (Venturi No. 692), describes the present canvas at Vollard's exhibition in November 1895, and it is probable that he knew it as a fairly recent work. Very soon after doing this group of portraits, Cézanne embarked, in Aix, on the *Vieille au Chapelet* (National Gallery, London), which was described as 'finished' by Joachim Gasquet, a new young friend of Cézanne, in July 1896. This latter is a less charming but more profound and Rembrandtesque work.

37 The Montagne Sainte-Victoire
(*La Montagne Ste Victoire*)
Plate 19b

Oil on canvas: 65 by 81 cm. (25⅝ by 31⅞ in.)
Neither signed nor dated
Painted in 1905–06
REFERENCES: Bührle, Zürich No. 232 (repr. in colour); Bührle, Munich No. 25; Venturi No. 802.
PROVENANCE: with Vollard, Paris; W. Rockhill Nelson, Kansas City, Mo.; with a Zürich dealer; bt. by Emil Bührle in 1937.

The Montagne Ste Victoire, which dominates the countryside around Aix, first appears in a painting by Cézanne *The Railway Cutting* of *c.* 1871 (Venturi, No. 50). During the twenty years from 1885 till his death in October 1906, however, it became his favourite *motif* and Cézanne painted and drew it (in oil, watercolour and pencil) from different angles at least one hundred times. The present view occurs frequently after 1902 and is taken from somewhere on the Chemin des Lauves above the studio which he had built there in order to work on his vast compositions of *Bathers* (Venturi, Nos. 719–21). This painting certainly dates from the last year of Cézanne's life and a revealing light is thrown on its manner of execution by a passage in a letter of 23 October 1905 from Cézanne to Emile Bernard: 'Being old now, almost seventy, the colour sensations which produce light are the cause of abstractions which allow me neither completely to cover my canvas nor to pursue the definition of objects when the points of contact are fine and delicate. From this it results that my image or picture is incomplete. At the same time, the planes fall on top of each other, which was one of the reasons for neo-Impressionism in which outlines are drawn round things in black, an error to be avoided at all costs. A little communing with nature and one can find the means for attaining the end.'

Cézanne's method of working was so laborious that he might allow ten minutes or more to elapse between one brushstroke and the next. 'I cannot achieve the intensity which is revealed to my senses' he wrote to his son in September 1906, 'I have not that magnificent richness of colour with which nature is endowed.'

38 The Gardener*
(*Le jardinier*)

Oil on canvas: 65 by 54 cm. (25⅝ by 21¼ in.)
Neither signed nor dated
Painted in 1906
REFERENCES: Bührle, Zürich No. 231; Bührle, Berlin No. 54; Bührle, Munich No. 24; Venturi, No. 1524.
PROVENANCE: with Vollard, Paris; with M. Fabiani, Paris; with a London dealer; bt. by Emil Bührle in 1954.

One of Cézanne's last paintings. Posed in the garden of his studio on the Chemin des Lauves, by his gardener-handyman Vallier, of whom at least eight portraits of 1904–06 are known. Two watercolours and another oil (Venturi, Nos. 715, 1092, 1566) correspond to the present canvas in pose and date. Cézanne had painted Vollard in a similar pose in 1899.

Claude Monet
Paris 1840–1926 Giverny

39 Camille holding a Dog
(*Camille avec un chien*)
Plate 7a

Oil on canvas: 73 by 54 cm. (28¾ by 21¼ in.)
Signed top right: *Claude Monet, 1866*
Painted in 1866
REFERENCES: Bührle, Zürich No. 178 (repr. in colour); Bührle, Berlin No. 7 (repr. in colour); Bührle, Munich No. 110.
PROVENANCE: Michel Monet, Giverny; R. W. Reford, Montreal; Reford heirs, Montreal; with a Zürich dealer; bt. by Emil Bührle in 1953.

An intimate portrait of Camille Doncieux, Monet's companion from 1866 on, whom he was to marry in 1870. She had acted as model for some of the figures in the vast *Déjeuner sur l'herbe*, which Monet was obliged to abandon at the beginning of 1866 and in place of which he painted her again as *La Dame en robe verte*, a picture praised by Zola and other critics at the Salon of 1866. The influences of Courbet and Manet (*cf.* No. 14) are apparent here; the former saw Monet frequently at this time, the latter was one of Monet's heroes. Camille was again the model in 1866–67 for the large *Women in a Garden*, Monet's first entirely *plein-air* composition. *Vide* also No. 42.

40 The Sisley Family at table*
(*Le repas du soir chez les Sisley*)

Oil on canvas: 51 by 66 cm. (20 by 26 in.)
Signed bottom left: *Claude Monet*
Painted in 1868–69
REFERENCES: Bührle, Zürich No. 179 (repr.); Bührle, Berlin No. 8; Bührle, Munich No. 111 (repr.); G. Swarzenski, *Die Sammlung Hugo Nathan*, in *Kunst und Künstler*, 1917, p. 112 (repr.); Catalogue *Frankfurter Kunstschätze*, Kunstverein, Frankfurt am Main, July 1913, No. 59; Catalogue Arts Council Exhibition, *Monet*, Royal Scottish Academy, Edinburgh, and Tate Gallery, London, August 1957, No. 14.
PROVENANCE: with Durand-Ruel, Paris; J. Stern, Berlin; with H. Nathan, Frankfurt am Main; Städelsches Kunstinstitut, Frankfurt am Main; with Galerie Aktuaryus, Zürich; bt. by Emil Bührle in 1944.

This picture cannot be precisely dated, but on stylistic grounds it would appear to follow closely after *Le Déjeuner* dated 1868. The alternative

would be to date it *c.* 1872, after Monet's return from London, when he and Sisley were often together at Argenteuil and Louveciennes. Against this second suggestion must be weighed the fact that before 1870 the Sisleys lived comfortably in an apartment in the Rue de la Paix whereas after the Commune, during which Sisley *père* lost his fortune, they had to live in a very simple fashion. The spaciousness of the room and the presence of a servant seem therefore to point to the earlier date, and this is further supported by the apparent age of the child who is Sisley's son Pierre born in 1867. A companion picture is known, *Intérieur, après dîner*, of the same date but without the child. These three pictures were the earliest interior scenes painted by Monet, while the two paintings of the Sisley family at home were the first in which an Impressionist tackled artificial light. These pictures had a great influence on Bonnard and Vuillard during the 1890's. *Cf.* Nos. 66, 67, 69.

41 Dutch Canal Scene
(*Un canal en Hollande*)
Oil on canvas: 33 by 70 cm. (13 by 27½ in.)
Signed bottom right: *Claude Monet*
Painted in 1872
REFERENCES: Bührle, Zürich No. 180.
PROVENANCE: Dr A. Lewin, Guben; bt. by Emil Bührle in 1945.

Monet visited Holland in 1871 on his way back from London to France after the Commune. He worked there again in the summer of 1872, chiefly at Zaandam near Amsterdam. The influence of Jongkind is strong in this picture, although Monet's style of painting is bolder, subtler and more personal. Jongkind had opened the eyes of Boudin and Monet at the beginning of the 1860's to the luminous and atmospheric painting of the seventeenth century Dutch masters, and Monet was in the habit of describing Jongkind as his 'real master'.

Cf. Manet's *Harbour of Bordeaux* of 1871 and Sisley's *Port-Marly* of 1875 (Nos. 13, 28).

42 Camille Monet in the Garden
(*Camille au jardin* or *La femme à l'ombrelle*)
Plate 18a
Oil on canvas: 59 by 79·5 cm. (23¼ by 31¼ in.)
Signed bottom left: *73, Claude Monet*
Painted in 1873
REFERENCES: Bührle, Zürich No. 181; Bührle, Berlin No. 25; Bührle, Munich No. 112.
PROVENANCE: with Durand-Ruel, Paris; Bruno Cassirer, Berlin and Oxford; with a London dealer; bt. by Emil Bührle in 1948.

Camille Monet (*cf.* No. 39) with her son Jean (b. 1867) and a nurse in the garden of a villa where they lived at Argenteuil. Both Renoir and Manet painted similar scenes in this same garden in 1874.

43 Poppies in a Field near Vétheuil*
(*Un champ de coquelicots à Vétheuil*)
Plate 20b
Oil on canvas: 70 by 90 cm. (27½ by 35⅜ in.)
Signed bottom right: *Claude Monet*
Painted in 1878–79
REFERENCES: Bührle, Zürich No. 183; Bührle, Berlin No. 30; Bührle, Munich No. 114.
PROVENANCE: with Durand-Ruel, Paris; with Paul Cassirer, Berlin; J. Atern, Berlin; G. Hauswaldt, Magdeburg; Emden, Ascona; with a Zürich dealer; bt. by Emil Bührle in 1941.

Monet moved to Vétheuil in the spring of 1878 and remained there until the winter of 1881. The church of Vétheuil appears here in the background. Fields with poppies were a favourite subject with the Impressionists because the spots of red enhanced the brilliance of the complementary greens and yellows in the grass.

Cf. Renoir's *Harvest-time* (No. 48) of 1873.

44 In the Artist's Garden, Giverny*
(*Dans le jardin de l'artiste à Giverny*)
Oil on canvas: 81 by 92 cm. (31⅞ by 36¼ in.)
Signed bottom right: *Claude Monet, 95*
Painted in 1895
REFERENCES: Bührle, Zürich No. 185; G. Geffroy, *Claude Monet* (Paris, 1922), p. 326; J. P. Hoschedé, *Claude Monet, Ce Mal Connu* (Geneva, 1961), Vol. I, pp. 57–70.
PROVENANCE: with Durand-Ruel, Paris (1920); with Galerie Akfuaryus, Zürich; bt. by Emil Bührle in 1941.

Monet settled in a house at Giverny in May 1883 and this remained his home till his death. During the 1890's he frequently tackled the multi-coloured effects created by the various kinds of flowers he had planted in his garden. The present canvas is an outstanding example of his latter-day highly coloured Impressionist vision and is reminiscent of many canvases painted by himself and Renoir during the 1870's at Argenteuil. Actually it belongs with the series of *Rouen Cathedral* (1892–4), the snow landscapes of Norway (1895) and the *Mornings on the Seine* (1897).

Cf. Manet's *In the Garden of a Villa at Bellevue* (No. 16) of 1880.

45 Waterlilies at Midday
(*Nymphéas à midi*)
Oil on canvas: 200 by 213 cm. (78¾ by 83⅞ in.)
Unsigned
Painted *c.* 1918
REFERENCES: Bührle, Zürich No. 189; G. Clemenceau, *Claude Monet: Les Nymphéas* (Paris, 1928), *passim*; J. P. Hoschedé, *Claude Monet, Ce Mal Connu* (Geneva, 1961), Vol. I, pp. 129–52, Vol. II, pp. 11–26.
PROVENANCE: Atelier Monet; Michel Monet, Giverny; bt. by Emil Bührle in 1952.

In 1890 Monet bought an area of marshy land adjoining his garden, diverted a branch of the river Epte through it and set about making an elaborate water-garden. He planted willows, bamboos and iris along the edge and many varieties of water-lilies in the pool itself, while wistaria and roses climbed along a Japanese-style footbridge from which in later years Monet would look down, as here, into the water. Monet had painted a first *Water-Garden* series in 1899–1900; these were more or less naturalistic records conceived in somewhat picturesque terms and with the bridge as a dominating formal element. In 1903–04 he embarked on a second and more imaginative series (finished in 1909–10) in which he was chiefly concerned with the patterns made by the floating pads and blooms as well as with the many reflections in the water. It was these paintings which revealed to Monet a hitherto undiscovered source of new pictorial possibilities and made him decide to continue. In about 1910 Monet began to envisage several water-lily panels combined to form a complete and encompassing decorative scheme giving 'the illusion of an endless whole of water without horizon or bank; nerves tense from work would be relaxed there'. Encouraged by his old friend Clemenceau, Monet, whose sight in one eye was already clouded by cataract, undertook the task and nineteen of the paintings which resulted (1916–18) are now housed in the Musée de l'Orangerie in Paris. The present composition, a single panel, seems to have been painted more or less at the same time. Within a year or two Monet had developed cataracts in both eyes and had great difficulty painting at all. Note the infinitely subtle rhythms and tonalities here, also the marvellous handling of the under-water weeds. Monet had first attempted this in 1890, when he wrote to his friend Geffroy: '*J'ai repris encore des choses impossibles à faire: de l'eau avec l'herbe qui ondule dans le fond . . . c'est admirable à voir, mais c'est à rendre fou de vouloir faire ça.*'

Odilon Redon

Bordeaux 1840–1916 Paris

46 Drifting
(*A la dérive*)
Plate 24

Pastel on canvas: 51·5 by 66·5 cm. (20¼ by 26⅛ in.)
Neither signed nor dated
Executed *c.* 1903

REFERENCES: Bührle, Zürich No. 254; Catalogue *Exposition rétrospective Redon*, Galerie Barbazanges, Paris, May 1920, No. 122.

PROVENANCE: Henri Kapferer, Paris; with Jacques Seligmann, New York; bt. by Emil Bührle in 1953.

Like most of Redon's work this painting is difficult to date, but it cannot be before 1899 when he finally abandoned black and white for colour.

The '*barque mystique*' as a symbol for life itself is a theme which recurs frequently in Redon's paintings and drawings after 1895 (e.g. *La Barque avec une sainte femme* or *La Voile grise* repr. in R. Bacou, *Odilon Redon* (Geneva, 1956, Pls. 51, 92). Note the half-indicated ghostly passengers aboard the present vessel. In his private journal *A Soi-Même* (Paris, 1922, p. 85) Redon meditating on boats in 1885 writes: '*Belles et douces barques, soulevées mollement par la vague éternelle, vous flottez dans le port ami. Vos longs mâts inclinés et leurs minces cordages rayent le fond du ciel brumeux et le souffle de l'air, et le rhythme du flot bercent l'esprit comme une douce harmonie. . . . Belles et dociles barques, si chères au matelot, que portez-vous au fond de la nacelle? Du sein de l'Océan, à la source immortelle, la pêche, le trésor, la prise était si belle.*' Redon, who was brought up in Bordeaux, was fascinated by the sea and later spent much time watching and sketching boats during holidays in Brittany. Some recollection of reality therefore underlies a mysterious image such as we find here. This is Symbolist painting at its purest and most poetic.

Pierre Auguste Renoir

Limoges 1841–1919 Cagnes

47 Portrait of Alfred Sisley*
(*Portrait du peintre Alfred Sisley*)

Oil on canvas: 81·5 by 66 cm. (32⅛ by 26 in.)
Neither signed nor dated
Painted in 1867

REFERENCES: Bührle, Zürich No. 166 (repr.); Bührle, Berlin No. 9 (repr.); Bührle, Munich No. 129; D. Cooper, *Renoir, Lise and the Le Cœur Family* (i), in *The Burlington Magazine*, Vol. CI, May 1959, p. 168.

PROVENANCE: A. Sisley, Paris; Mlle Sisley, Paris; H. Lapauze, Paris; Mme Charles Pomaret, Aix en Provence; with a Paris dealer; bt. by Emil Bührle in 1955.

Usually assigned to 1868, but the dark tonality and tight painting suggest that this portrait was more probably executed in the early part of 1867 at about the same time that Bazille was painting a portrait of Renoir. In 1868 Renoir executed a *Portrait of Bazille* which is much freer in handling, also a *Portrait of Sisley and his Wife* (*Le Ménage Sisley*) which is more colourful and accomplished than the present canvas. Before painting this portrait of his friend, Renoir had included Sisley among the figures in his large composition *Au Cabaret de la Mère Antony* (1866). He was to paint another portrait of him in 1879. Compare Courbet's *Portrait of Leboeuf* (No. 8) executed four years previously. Renoir and Monet became friendly with Courbet in 1865–66. For paintings by Sisley see Nos. 26–29.

48 Harvest Time
(*Les Moissonneurs*)
Plate 13b

Oil on canvas: 60 by 73·5 cm. (23⅝ by 28⅞ in.)
Signed bottom left: *Renoir, 73*
Painted in 1873
REFERENCES: Bührle, Zürich No. 167 (repr. in colour); Bührle, Berlin No. 26 (repr. in colour); Bührle, Munich No. 130 (repr.); Catalogue 1st Impressionist Group Exhibition, Paris, April 1874, No. 144.
PROVENANCE: Private Collection, Paris; Vente de Tableaux Modernes, Paris, 30 March 1938, No. 27 (repr.); with a Zürich dealer; bt. by Emil Bührle in 1951.

An outstanding example of Renoir's handling of a summer landscape in the great phase of Impressionism. Painted in the neighbourhood of Argenteuil where Renoir frequently went in 1872–74 to work with Monet.

Cf. Monet's *Field of Poppies near Vétheuil* (No. 43) painted five years later; also *Camille in the Garden* (No. 42) painted, like the present canvas, in 1873.

49 Girl in a feathered Hat
(*La jeune fille au chapeau de plumes*)

Oil on canvas: 55·5 by 38·5 cm. (21⅞ by 15¼ in.)
Signed top right: *Renoir*
Painted *c.* 1880
REFERENCES: Bührle, Zürich No. 168; Bührle, Berlin No. 27; Bührle, Munich No. 131; D. Cooper, *Catalogue of the Courtauld Collection* (London, 1953), No. 55, p. 111; ed. D. Cooper, Catalogue of the exhibition *Impressionnistes de la Collection Courtauld de Londres*, Paris, 1955, No. 42.
PROVENANCE: with Durand-Ruel, Paris; Carl Woldem, Bremen; with a Zürich dealer; bt. by Emil Bührle in 1950.

A charming and informal study of the girl who appears in the foreground of *Place Clichy* (coll. R. A. Butler, London). In a painting such as this Renoir makes us realize how close Impressionism came to instantaneous photography.

50 Portrait of Mademoiselle Irène Cahen D'Anvers*
(*Exhibited in London only*)
Plate 9

Oil on canvas: 65 by 54 cm. (25⅝ by 21¼ in.)
Signed top right: *Renoir, 80*
Painted in 1880
REFERENCES: Bührle, Zürich No. 169 (repr.); Bührle, Berlin No. 31 (repr.); Bührle, Munich No. 132 (repr.); Catalogue *Exposition Renoir*, Durand-Ruel, Paris, 1883, No. 6.
PROVENANCE: Comtesse Irène de Sampierri-Cahen d'Anvers, Paris; Léon Reinach, Paris; bt. by Emil Bührle in 1949.

Following his success with the large portrait group of *Mme Charpentier and her children* (1878), Renoir found himself around 1880 much in demand as a society portraitist. However, he quickly tired of this activity, although he took it up again in the late 1890's. The present portrait, an exquisite and brilliantly painted canvas, was commissioned by the sitter's father, a well-known Jewish financier. At the beginning of 1881, Renoir painted this girl again in a double portrait with her sister; this second picture was exhibited at the Salon of 1881.

51 Girls putting Flowers on their Hats*
(*Jeunes filles fleurissant leurs chapeaux*)
Plate 15a

Oil on canvas: 64·5 by 52 cm. (25⅜ by 20½ in.)
Signed bottom right: *Renoir*
Painted in 1893–94
REFERENCES: Bührle, Zürich No. 174; Bührle, Berlin No. 57; Bührle, Munich No. 135; L. Delteil, *Le Peintre-Graveur Illustré*, Vol. 17, *Renoir* (Paris, 1923), Nos. 6–8.
PROVENANCE: with Durand-Ruel, Paris and New York; A. Ryerson, Chicago; with a New York dealer; bt. by Emil Bührle in 1952.

For all its appearance of informality this composition was carefully elaborated by Renoir. Three preparatory versions are known, an oil and two pastels (of 1890 and 1893). During the 1880's Renoir had reacted against what he regarded as the disintegrating effects of Impressionism, had turned to classical forms of art for guidance and had begun to use clear unbroken outlines. In the 1890's he continued to respect classical principles, but because he wanted to make his painting more sensuous, reverted to an impressionistic technique in a heightened range of tonalities. A picture such as this is reminiscent of Fragonard.

The models were Julie Manet, daughter of Berthe Morisot, and Paulette Gobillard, her cousin.

Renoir made three engravings in 1894 which are variants (two reversed) of this composition. One was reproduced as the frontispiece to Geffroy's *La Vie Artistique*, 3me Série (1894). This picture has sometimes been catalogued as *Les Deux Soeurs* or *Le Chapeau Epinglé*.

Paul Gauguin

Paris 1848–1903 Hiva-Oa (Marquesas)

52 Still-life with Sunflowers*
(*Nature morte aux soleils*)
Oil on canvas: 66 by 76 cm. (26 by 29⅞ in.)
Signed and dated on edge of chair seat:
P. Gauguin, 1901
Painted in 1901
REFERENCES: Bührle, Zürich No. 251; Bührle, Berlin No. 43; Bührle, Munich No. 61; ed. J. Rewald, *Gauguin's Letters to A. Vollard and A. Fontainas* (San Francisco, 1943), p. 31; ed. A. Joly-Ségalen, *Lettres de Gauguin à D. de Monfreid* (Paris, 1950) Letter 47 ff.; Catalogue Arts Council Exhibition, *Gauguin*, Royal Scottish Academy, Edinburgh, and Tate Gallery, London, August 1955, No. 60.
PROVENANCE: with Vollard, Paris; with Thannhauser, Berlin and New York; Oskar Homolka, Hollywood; with a Zürich dealer; bt. by Emil Bührle in 1952.

In October 1898 Gauguin wrote from Tahiti to de Monfreid asking him to send him a package of bulbs and mixed seeds—'dahlias, nasturtiums, variegated sunflowers, flowers which can stand a hot climate . . . something to add beauty to my little plot of land, for as you know I adore flowers. There is nothing here but shrubs; virtually no animals.' De Monfreid complied so promptly that by May 1899 Gauguin's garden was as gay with European flowers as he had hoped. During that summer he painted several still-lifes and at the end of the year received a letter from Vollard, who had just begun to purchase much of his output, pressing him to do a whole series which he would then purchase. Gauguin replied (January 1900) that Tahiti was 'not really a land of flowers', so that he had been able to do 'only a few; and that is because (as you have doubtless perceived) I do not copy nature—today less than formerly'. Throughout most of 1900 Gauguin was ill and unable to paint, but in the spring of 1901—before leaving Tahiti for the Marquesas Islands in August—he began to work once more and then produced four or five important paintings of sunflowers.

In 1902–03, at Hiva-Oa, Gauguin composed a long autobiographical text (*Avant et Après*) in which he included his own account of the time he had spent in Arles with van Gogh in the winter of 1888. No doubt memories of this episode, of Vincent's four great paintings of *Sunflowers* which had decorated his bedroom in the Yellow House, and of his earlier picture of *Van Gogh painting Sunflowers* were associated with the origins of this group of still-lifes of sunflowers. The placing of the flowers on a chair is even reminiscent of van Gogh's two great pictures *Gauguin's Chair* and *Vincent's Chair*, painted while Gauguin was in Arles.

53 The Offering*
(*L'Offrande*)
Plate 25
Oil on canvas: 68·6 by 78·7 cm. (27 by 31 in.)
Signed and dated twice top left (in red and black):
P. Gauguin, 1902
Painted in 1902
REFERENCES: Bührle, Zürich No. 253 (repr. in colour); Bührle, Berlin No. 44 (repr. in colour); Bührle, Munich No. 63 (repr.); Catalogue Arts Council Exhibition, *Gauguin*, Royal Scottish Academy, Edinburgh, and Tate Gallery, London, August 1955, No. 64.
PROVENANCE: with Vollard, Paris; Mrs Workman, London; with Bignou, Paris; with a Paris dealer; bt. by Emil Bührle in 1956.

Painted at Hiva-Oa in the Marquesas Islands. This painting is noteworthy both on stylistic and thematic grounds. Stylistically it is an illustration of the change in Gauguin's manner at the end of his life when he gave up working in the flattened, angular, primitivizing idiom which he had used between 1888 and 1896, and adopted instead a more classical handling of the figure with rounded and well modelled forms. Gauguin was influenced at this time by Puvis de Chavannes and Ingres. Secondly, it represents a striking transposition of a Christian Madonna theme into 'primitive' native terms. Compare, for example, *Ia Orana Maria* (1892) and *Maternité* (1896). The relationship to paintings by Picasso of the so-called 'blue' period should not be overlooked.

Vincent van Gogh

Groot-Zundert 1853–Auvers 1890

54 Nuenen, the old Church Tower*
(*Nuenen, la vieille tour de l'eglise*)
Oil on canvas: 48 by 55 cm. (18⅞ by 21⅝ in.)
Signed bottom right: *Vincent*
Painted in 1884
REFERENCES: Bührle, Zürich No. 233; de la Faille (1), No. 88; de la Faille (2), No. 97; W. Vanbeselaere, *De Hollandsche Periode in het Werk von van Gogh* (Amsterdam, 1938), pp. 282, 414; *Letters*, Theo 368, 411.
PROVENANCE: with Galerie Oldenzeel, Rotterdam; J. A. Maas Geesteranus, Utrecht; with Paul Cassirer, Amsterdam; with two Zürich dealers; bt. by Emil Bührle in 1945.

Vincent lived with his parents in the parsonage at Nuenen from December 1883 to November 1885, during which period the first great development of his creative powers occurred. At last he felt confident enough to concentrate on oil painting. Van Gogh's production at Nuenen falls into three groups —still-life, landscape and figures—but all three are closely related because they centre around the daily life, labours and hardships of the peasant commun-

CORRIGENDA

The entry for catalogue No. 57 Vincent Van Gogh should read as follows:

The Bridges at Asnières
(*Les Ponts d'Asnières*)
Plate 21a

Oil on canvas: 52 by 65 cm. (20½ by 25⅝ in.)
Neither signed nor dated
Painted in 1887

REFERENCES: Bührle, Zürich No. 237; Bührle, Berlin No. 38 (repr.); Bührle, Munich No. 68; de la Faille (1), No. 301; de la Faille (2), No. 380.

PROVENANCE: Prince de Wagram, Paris; with Galerie Druet, Paris; P. Goujon, Paris; with Bernheim-Jeune, Paris; Léon Reinach, Paris; bt. by Emil Bührle in 1951.

Painted in the summer of 1887. At this time van Gogh frequently worked on the banks of the Seine, particularly at Clichy and at Asnières, where his young friend Emile Bernard had a studio.

The present canvas reflects van Gogh's rapidly acquired familiarity with Impressionist painting and his growing technical assurance. This sort of subject had been treated many times during the 1870's by Monet and Renoir, whose pictures Vincent saw both at Portier's and at the gallery of Boussod and Valadon, where his brother was employed. Unlike the Impressionist painters, however, van Gogh was prepared to distort reality in order to make a well-constructed picture. He has therefore twisted the further bridge so that its three arches could be framed by the single span of the bridge in the foreground, thereby establishing two parallel diagonals. Van Gogh has also cunningly placed various compositional elements—starting with the boats in the foreground—so that the eye is led backwards from side to side of the canvas into space. Yet for all the science which he has put into the composition, van Gogh has refrained from applying colour according to the scientific methods of Seurat and Signac, by whose techniques his own is nevertheless inspired. This pictures has for long been known as *Le Pont de Chatou*, under which title it is catalogued by de la Faille. In fact, however, it represents the railway and road bridges which are close together at Asnières. The mistaken identification was corrected by John Rewald (*History of Impressionism*, Vol. II, p. 60), who chose the occasion to publish a painting by Emile Bernard of the same date and subject in which the different pictorial conceptions of the two artists is neatly emphasized. The factory chimneys in the background of the present painting are at Clichy. Van Gogh also painted the Pont de Clichy (*Letters* (*Theo*), No. 471, with drawing), but these views were wrongly catalogued by de la Faille ((1) Nos. 302, 303; (2) Nos. 373, 381) as *Le Pont d'Asnières*—it resembles in construction the road-bridge here—and Rewald amongst others has mistakenly followed him.

NOTE: In the caption below plate 21a for *The Bridge at Chatou* read *The Bridges at Asnières.*

ity. Stylistically, these paintings are a blend of the influences of contemporary Dutch painting and the work of Millet, with an undertone of sociological criticism. Things are seen in sombre, dramatic tones. The largest groups of pictures deal with weavers at their looms and peasant women at their spinning wheels. The culminant canvas is *The Potato Eaters*, painted one year after the present canvas, which dates from May 1884.

This old tower had a symbolic significance for van Gogh, who painted it several times and at different seasons (de la Faille (2), Nos. 37, 47, 94, 96, 194, 197). 'I wanted to express', he wrote to Theo, 'how these ruins show that *for ages* the peasants have been laid to rest in the fields which they dug when alive. . . And those ruins tell me how a faith and a religion mouldered away—strongly founded though they were—but how the life and the death of the peasants remain for ever the same, budding and withering regularly.' In the summer of 1885 the spire was removed and then the tower was pulled down, events which van Gogh witnessed and recorded.

55 Mixed Flowers in a Vase
(*Bouquet de fleurs dans un vase*)
Oil on canvas: 75 by 44·5 cm. (29½ by 17½ in.)
Signed bottom right: *Vincent*
Painted in 1886
REFERENCES: Bührle, Zürich No. 239; Bührle, Munich No. 70; de la Faille (1), No. 235bis; de la Faille (2), No. 327; *Letters*, Theo 459a.
PROVENANCE: Baron Denys Cochin, Paris; with Galerie Druet, Paris; Private Collection, Holland; P. Gallimard, Paris; with Knoedler, New York; with Paul Cassirer, Berlin-Amsterdam; with a Zürich dealer; bt. by Emil Bührle in 1938.

One of a series of some fifty flower-pieces painted by van Gogh in Paris in 1886–87 often under the influence of Monticelli. In a letter of the summer of 1886 written from Paris in English to the English painter H. M. Livens, who he had met at the end of 1885 at the Antwerp Academy, Vincent says: 'I have lacked money for paying models else I had entirely given myself to figure painting. But I have made a series of colour studies in painting, simply flowers, red poppies, blue cornflowers and myosotis, white and red roses, yellow chrysanthemums—seeking oppositions of blue with orange, red and green, yellow and violet, seeking *les tons rompus et neutres* to harmonize brutal extremes. Trying to render intense colour and not a grey harmony.'

56 Self-portrait*
(*Auto-portrait*)
Plate 23
Oil on canvas: 46·5 by 35·5 cm. (18¼ by 14 in.)
Neither signed nor dated
Painted in 1887
REFERENCES: Bührle, Zürich No. 238; Bührle, Munich No. 69; de la Faille (1), No. 366; de la Faille (2), No. 405.
PROVENANCE: Louis Bernard, Paris; with Galerie Barbazanges, Paris; Dr H. Eissler, Vienna; with Dr Gold, Berlin; A. Lewin, Guben; bt. by Emil Bührle in 1945.

Van Gogh's earliest *Self-Portrait*, painted at Nuenen in 1885, was damaged by fire and has not survived. The earliest surviving are therefore the group of four (de la Faille (1), Nos. 208, 180; also two drawings) executed at Antwerp between December 1885 and March 1886. During his stay in Paris (March 1886–February 1888) van Gogh painted more than twenty self-portraits—including the present canvas—which are tense and self-searching in mood and reflect different aspects of his personality. The present example was probably executed in the spring of 1887 and, in the brushwork and handling of colour, shows the influence on him of the Neo-Impressionists, whose novel theories and technique gained many recruits in 1886–87. Van Gogh was particularly friendly with Signac, to whom he listened attentively.

57 The Bridge at Chatou*
(*Le Pont de Chatou*)
Plate 21*a*
Oil on canvas: 52 by 65 cm. (20½ by 25⅝ in.)
Neither signed nor dated
Painted in 1887
REFERENCES: Bührle, Zürich No. 237; Bührle, Berlin No. 38 (repr.); Bührle, Munich No. 68; de la Faille (1), No. 301; de la Faille (2), No. 380.
PROVENANCE: Prince de Wagram, Paris; with Galerie Druet, Paris; P. Goujon, Paris; with Bernheim-Jeune, Paris; Léon Reinach, Paris; bt. by Emil Bührle in 1951.

Painted in the summer of 1887. At this time van Gogh frequently worked on the banks of the Seine, particularly at Asnières where his young friend Emile Bernard had a studio. Chatou is on the opposite bank of the river to Bougival (*vide* Nos. 27–29). Renoir worked there frequently in 1879–81, and Vlaminck shared a studio there with Derain in 1900–05.

The present canvas reflects van Gogh's rapidly acquired familiarity with Impressionist painting and his growing technical assurance. This sort of subject had been treated many times during the 1870's by Monet and Renoir, whose pictures Vincent saw both at Portier's and at the gallery of Boussod and Valadon, where his brother was employed. Unlike the Impressionist painters, however, van Gogh was prepared to distort reality in order to make a well constructed picture. He has therefore brought the further bridge closer than it is in reality, so that its three arches could be framed by the single span of the bridge in the foreground thereby establishing two parallel diagonals. Van

Gogh has also cunningly placed various compositional elements—starting with the boats in the foreground—so that the eye is led backwards from side to side of the canvas into space. Yet for all the science which he has put into the composition, van Gogh has refrained from applying colour according to the scientific methods of Seurat and Signac, by whose technique his own is nevertheless inspired.

58 Fruit Trees in blossom
(*Arbres fruitiers en fleur*)
Plate 22

Oil on canvas: 55 by 65·5 (21⅝ by 25¾ in.)
Signed bottom right: *Vincent*
Painted in 1888

REFERENCES: Bührle, Zürich No. 240; Bührle, Munich, No. 71; de la Faille (1), No. 556; de la Faille (2), No. 579; S and G, No. 18 (Arles); *Letters*, Theo 474, 477.

PROVENANCE: P. Dahlmann, Le Raincy; with Galerie Eisenloeffel, Amsterdam; with Galerie Unger en van Mens, Rotterdam; A. von Hoboken, Vienna; O. Federer, Mährisch-Ostrau; Georges Renand, Paris; Private Collection, Switzerland; bt. by Emil Bührle in 1940.

Van Gogh left Paris for Arles and the South in February 1888, convinced of 'the absolute necessity for a new art of colour and design' and looking for a countryside which would arouse in him the equivalent of 'the Japanese way of feeling and drawing'. He had become enthusiastic about Japanese woodcuts in Paris in 1887, and in January 1888 had painted in oils an interpretation of Hiroshige's *The Tree* (de la Faille (1), No. 371). When the fruit-trees around Arles came into blossom at the end of March he was excited to discover that the arrival of spring confronted him with a 'Japanese-type' subject.

During April 1888, van Gogh painted no less than fifteen canvases of orchards in blossom. He had in mind an elaborate decorative scheme.

The subject of an orchard in blossom had been given currency in the nineteenth century by Daubigny, from whom it was taken over by the Impressionists, especially by Pissarro. Van Gogh's pictures were, however, anything but Impressionist in conception and execution. On the contrary, he emphasises objective characteristics, allots an important role to line and does not conceal the emotional private significance of the subject.

59 The Sower*
(*Le Semeur*)
Plate 21b

Oil on canvas: 73·5 by 93 cm. (28⅞ by 36⅝ in.)
Signed bottom right: *Vincent*
Painted in 1888

REFERENCES: Bührle, Zürich No. 241 (repr. in colour); Bührle, Munich, No. 72 (repr.); de la Faille (1), No. 450; de la Faille (2), No. 481; S and G, No. 114 (Arles); *Letters*, Theo 558, 560, 607, 558a.

PROVENANCE: Mevr. van Elden-van Vloten, Laren; with Galerie d'Andretsch, The Hague; with Paul Cassirer, Berlin; F. von Mendelssohn-Bartholdy, Grünewald; heirs of F. von Mendelssohn-Bartholdy; with two Zürich dealers; bt. by Emil Bührle in 1951.

The theme of *The Sower* recurs many times in van Gogh's work—it is the subject of seven oils and twenty-two drawings—and had for him a semi-religious symbolical significance. He told Theo in a letter of 1889: 'I feel so strongly that it is with people as with corn: if you are not sown in the earth to take root there, it does not matter, because anyway you will be ground for bread.' The present example is perhaps the strongest and most moving formulation of the subject.

The Sower originated in van Gogh's work in a series of five drawings executed after a painting by Millet in the summer of 1880 while he was serving as a lay-preacher in the Borinage. At Etten, The Hague and Drenthe (1881–83) van Gogh made many drawings from life of peasants sowing, but he did not produce paintings of the subject until he was at Arles. He then treated the subject four times in two different versions: one is a landscape of ploughed fields with a peasant sowing in the middle distance: the other as here.

The chronology of the Arles *Sowers* has hitherto been confused through misdating and misreading of van Gogh's letters. The correct* sequence is as follows: the two landscape versions (de la Faille (1), Nos. 422, 494) were painted in the latter half of June and late October (Letter 558b refers with a sketch). The second version began (Letter 560 refers, but should be dated 'End of November' not 'November') with a small study (de la Faille (1), No 451)—'a canvas which will make a picture . . . which I myself think better than the first'—corresponding to the present canvas, which is an enlarged, definitive picture (Letter 558a refers with a sketch, but is wrongly dated 'End of October' instead of 'Early December') and was executed, as internal evidence in the Letters shows, during the first fortnight of December. This second version is therefore what van Gogh called an 'abstraction', a painting done without actually seeing the scene, and was executed under the influence of Gauguin. In this connection, note not only the bold simplifications, but also the division of the canvas by a tree, a device taken over from Gauguin's *Jacob wrestling with the Angel* (National Gallery of Scotland) painted in Brittany in August 1888.

Like so many of van Gogh's themes *The Sower* has its reverse counterpart, in this case *The Reaper*.

* Mr Mark Roskill, of Princeton University, who has writen a book on van Gogh and Gauguin in Arles, has reached the same conclusion independently.

60 In the Park of the Hospital at St Rémy
(*Dans le parc de l'hôpital à St Rémy*)

Oil on canvas: 50 by 63 cm. (19⅝ by 24¾ in.)
Neither signed nor dated
Painted in 1889

REFERENCES: Bührle, Zürich No. 244 (repr.); Bührle, Berlin No. 46; Bührle, Munich No. 75; de la Faille (1), No. 730; de la Faille (2), No. 736; S and G, No. 158 (St Rémy).

PROVENANCE: with Paul Cassirer, Berlin; Frau Harries-von Siemens, Berlin; with a Zürich dealer; bt. by Emil Bührle in 1948.

One of a second series of views of the asylum's park painted by van Gogh in October 1889. At this time Vincent was afraid of what he called 'the high yellow note' that he had attained in his Arles paintings because he associated it with the causes of his illness. He was also afraid of losing touch with reality through being shut up and therefore of having no alternative but to follow Gauguin and Bernard into the 'enchanted territory' of 'abstraction'. Accordingly it was of great importance for van Gogh to paint only things that he had 'really observed', and so the park of the asylum had to provide him with most of his subjects because he was not often allowed outside. Note that he has here given up his 'striking colour effects' but compensates for this by sinking himself more deeply in the dramatic reality of natural growth and decay.

61 Flowering Chestnut*
(*Branches de marronnier en fleur*)
(*Exhibited in London only*)

Oil on canvas: 72 by 91 cm. (28⅜ by 35⅞ in)
Neither signed nor dated
Painted in 1890

REFERENCES: Bührle, Zürich No. 246 (repr. in colour); Bührle, Berlin No. 48 (repr. in colour); Bührle, Munich, No. 77; de la Faille (1), No. 820; de la Faille (2), No. 747; S and G, No. 118 (Auvers); *Letters*, Theo 637.

PROVENANCE: Dr Paul Gachet, Auvers; with Bernheim-Jeune, Paris; F. von Mendelssohn-Bartholdy, Berlin; heirs of F. von Mendelssohn-Bartholdy; with two Zürich dealers; bt. by Emil Bührle in 1951.

One of the first canvases painted by van Gogh after his arrival at Auvers on 21st May 1890. Van Gogh was very happy to be back in the north. 'This is an almost lush countryside . . . there is so much well-being in the air' he wrote to Theo. Vincent's change of mood was accompanied by a change of style and a change of palette to much clearer lighter tonalities.

Paul Signac
Paris 1863–1935 Paris

62 The Milliners*
(*Apprêteuse et garnisseuse* (*modes*), *rue du Caire*)
Plate 26

Oil on canvas: 100 by 81 cm. (39⅜ by 31⅞ in.)
Signed bottom right: *P. Signac, 85*
Painted in 1885

REFERENCES: Bührle, Zürich No. 213 (repr.); Bührle, Berlin No. 37 (repr.); Bührle, Munich No. 148; 8th Impressionist Group Exhibition, Paris, May 1886, No. 186; Salon des Indépendants, Paris, 1887;

PROVENANCE: Atelier Signac, Paris; Mme Ginette Cachin-Signac, Paris; with a London dealer; bt. by Emil Bührle in 1954.

An early Neo-Impressionist masterpiece by the disciple of Seurat and the theorist of the movement. Five preparatory studies for this composition are known, a drawing and four watercolours. The simplified silhouette of the figure in the background is an echo of those in Seurat's *Grande Jatte*, which hung with this painting in the same room at the Eighth Impressionist Group Exhibition. Interior subjects such as this are rare in Signac's work, most of which consists of seascapes or landscapes. *Cf.* the many pictures of dressmakers painted by Vuillard during the 1890's.

Henri de Toulouse-Lautrec
Albi 1864–1901 Malromé

63 A red-haired Girl in a Garden
(*La Rousse*)

Oil on canvas: 55·5 by 50 cm. (21¾ by 19⅝ in.)
Signed with monogram bottom left: *HTL*
Painted in 1888–89

REFERENCES: Bührle, Zürich No. 202 (repr.); Bührle, Berlin No. 40; Bührle, Munich No. 158; not listed in Joyant.

PROVENANCE: with Paul Cassirer, Berlin; Max Silberberg, Breslau; Vente de Messieurs S... et S..., Paris, 9 June 1932, No. 31; Hugo Simon, Berlin; with a Paris dealer; bt. by Emil Bührle in 1955.

At the corner of the Boulevard de Clichy and the Rue Caulaincourt, in which Lautrec had his studio, was a large public garden owned by Père Forest. Between 1888 and 1890 Laurec often made models pose for him there because he liked to get away from the restricting and artificial atmosphere of the studio and try painting out-of-doors. These pictures were not conceived as *plein-air* studies. They were technical exercises, which Lautrec referred to as his 'impositions' to distinguish them from the more creative work he was producing at the same time. The present picture, somewhat drily painted, is a characteristic 'imposition'. The girl (Rosa by name) who posed for it was one of Lautrec's favourite models at this time and appears in many other canvases of 1888 and 1889.

64 In Bed
(*Au Lit*)
Plate 30

Détrempe on cardboard: 53 by 34 cm. (20⅞ by 13⅜ in.)
Signed top left: *T. Lautrec*
Painted in 1892
REFERENCES: Bührle, Zürich No. 204; Bührle, Munich No. 160; M. Joyant, *H. de Toulouse-Lautrec* (Paris, 1926), p. 282; G. Jedlicka, *Toulouse-Lautrec* (Zürich, 1943), p. 246ff.
PROVENANCE: with Bernheim-Jeune, Paris; Pellet, Paris; Maurice Exsteens, Paris; with a Paris dealer; bt. by Emil Bührle in 1952.

Through his way of life in Montmartre, Lautrec was on easy terms with the inmates of the most frequented *maisons closes*. But he does not seem to have looked for paintable subjects there until he was asked by the *patronne* of the whorehouse on the Rue d'Amboise to decorate the salon. Lautrec's scheme of decoration was a pastiche of the Louis XV style with medallions containing individual portraits from life of each of the girls. While working on this commission, Lautrec acquired an intimate knowledge of the girls and their ways. Thus he discovered that those who earned their living by catering to the sexual wants of men often fell violently in love with one another. The theme of Lesbianism seems first to have been treated in nineteenth century art by Courbet in his *Les Dormeuses* of 1866. It figures prominently in Lautrec's work between 1892 and 1896, both in paintings and lithographs, and was handled during these years also by Gustav Klimt.

Lautrec painted this pair of girls in bed no less than four times during 1892. In his handling of sexual themes he showed extraordinary detachment, so that his pictures were never 'spicy' or salacious, nor yet moralizing.

Pierre Bonnard
Fontenay-aux-Roses 1867–1947 Le Cannet

65 Races at Longchamp*
(*Les courses à Longchamp*)
Plate 27*b*

Oil on cardboard: 32·5 by 44·5 cm. (12¾ by 17½ in.)
Signed bottom left: *Bonnard*
Painted *c.* 1897
REFERENCES: Bührle, Zürich No. 258; Bührle, Berlin No. 60; Bührle, Munich No. 1.
PROVENANCE: with Bernheim-Jeune, Paris; with two London dealers; bt. by Emil Bührle in 1952.

A post-Impressionist treatment by a Nabi of a subject deriving from Degas (*cf.* Nos. 21, 23) and Manet. In 1899–1900 Picasso too painted several racecourse scenes, but in a less decorative idiom.

66 At Table*
(*A table*)
Plate 27*a*

Oil on cardboard: 54·5 by 70·5 cm. (21½ by 27¾ in.)
Signed and dated top left: *Bonnard, 1899*
Painted in 1899
REFERENCES: Bührle, Zürich No. 259 (repr.); Bührle, Berlin No. 61 (repr.); Bührle, Munich No. 2; Catalogue *Franske Kunst*, Christiania Konstforening, May 1906, No. 3; F. Fosca, *Bonnard* (Geneva, 1919), Pl. 4.
PROVENANCE: Private Collection, Sweden; Private Collection, Zürich; bt. by Emil Bührle in 1946.

The Impressionists had revelled in freshness and open-air painting. The 1890's witnessed a reaction against this cult, notably in the work of Lautrec and the Nabis, who followed Degas in concentrating on indoor subjects and artificial light effects.
Cf. Monet's *The Sisley Family at table* (No. 40).

Edouard Vuillard
Cuiseaux 1867–1940 La Baule

67 In the Thadée Natansons' Salon at Villeneuve-sur-Yonne*
(*Dans le Salon chez les Natanson à Villeneuve-sur-Yonne*)

Oil on paper mounted on wood panel:
46 by 52 cm. (17¾ by 20½ in.)
Signed top left: *E. Vuillard*
Painted *c.* 1897
REFERENCES: Bührle, Zürich No. 265 (repr. in colour); Bührle, Berlin No. 62 (repr. in colour); Bührle, Munich No. 171.
PROVENANCE: with a Paris dealer; bt. by Emil Bührle in 1952.

The brothers Natanson—Alexandre, Thadée and Louis-Alfred—were the founders of the *Revue Blanche* (1891–1903), which counted both Bonnard and Vuillard among its contributors.
Cf. Bonnard's *At Table* (No. 66).

68 At the Theatre*
(*Au théâtre*)

Oil on wood panel: 49 by 39 cm. (19¼ by 15⅜ in.)
Signed bottom right: *E. Vuillard*
Painted *c.* 1899–1900
REFERENCES: Bührle, Zürich No. 266; Bührle, Berlin No. 63; Bührle, Munich No. 172.
PROVENANCE: Princess Antoine Bibesco, London; with a London dealer; bt. by Emil Bührle in 1955.

A post-Impressionist treatment by a Nabi of a subject often handled by Degas, Seurat and Lautrec. The realism of presentation and the subtle lighting effects by which these earlier artists set store have been sacrificed to the pleasing over-all effect. Vuillard avoids 'naming' things—to quote Mallarmé's expression—but suggests and evokes them

allusively while weaving them into a sort of tapestry. Like Seurat and Gauguin, the Nabis represent the reaction against naturalism and impressionism by their assertion of the primacy of art over nature.

69 In the Salon of Madame Aron
(*Dans le Salon chez Madame Aron*)
Plate 29*b*

Oil on wood panel: 56 by 64 cm. (22 by 25¼ in.)
Signed bottom right: *E. Vuillard*
Painted *c.* 1904
REFERENCES: Bührle, Zürich No. 268 (repr.); Bührle, Munich No. 174.
PROVENANCE: Private Collection, Paris; with a Paris dealer; with a Zürich dealer; bt. by Emil Bührle in 1954.

Intimacy is one of the key-notes in Vuillard's painting and he excelled, as no other painter of the century has, at depicting the bourgeois or professional men in their distinctive, stuffy or luxurious interiors. The present composition, a typical example, shows a group of the artist's friends in the salon of Madame Aron, a literary hostess. Madame Aron is seated on the sofa in the left background, next to Tristan Bernard, a well-known writer and versifier. Madame Hessel, who appears in many of Vuillard's paintings and was the wife of the art dealer Joseph Hessel, sits on a chair in the foreground. Beneath the lamp at the back, reclining on a chair, is Romain Coolus, a writer of the *Revue Blanche* circle of whom Vuillard painted also a portrait study. Both Bernard and Coolus had their portraits painted also by Lautrec. Note the difference in handling from the more highly patterned Nabi painting *In the Natansons' salon* (No. 67) painted seven years earlier.

Another version of this composition, more or less identical, said to have been executed at the same time, but reworked and elaborated in 1934, is now in the National Gallery of Canada, Ottawa, where it is catalogued as *Le Salon de Tristan Bernard*.

Georges Rouault
Paris 1871–1958 Paris

70 A Couple*
(*Le couple*)
Plate 31

Gouache on paper mounted on wood panel: 96·5 by 78·5 cm. (38 by 30⅞ in.)
Signed and dated top right: *G. Rouault, 1905*
Painted in 1905
REFERENCES: Bührle, Zürich No. 278 (repr.); Bührle, Munich No. 137.
PROVENANCE: Marcel Noréro, Paris; Vente Noréro, Paris, 14 February 1927, No. 85, and again Paris, 27 February 1928, No. 149; Private Collection Lucerne; Vente '*Collection de l'Art Moderne, Lucerne*', Paris, 20 June 1935, No. 64 (repr. as *Au Théatre, Personnages dans une loge*); with a Paris dealer; bt. by Emil Bührle in 1951.

Rouault here takes up a subject often painted by Lautrec during the 1890's but uses it as a pretext for social satire. *Cf.* café and brasserie scenes by Manet and Degas (notably *L'Absinthe*), which are free of comment. Constantin Guys, a witty and impartial observer of the life of his time, had treated such scenes light-heartedly, while in the work of Picasso in 1900–02 they sometimes convey a sparkling, sometimes a melancholy atmosphere. Works such as this by Rouault have later counterparts in pictures by Kirchner, George Grosz and Beckmann.

Albert Marquet
Bordeaux 1875–1947 Paris

71 Le Havre*
Oil on canvas: 64·5 by 80·5 cm. (25⅜ by 31⅝ in.)
Signed bottom left: *Marquet*
Painted *c.* 1911
REFERENCES: Bührle, Berlin No. 75 (repr.); Bührle, Munich No. 102.
PROVENANCE: with Bernheim-Jeune, Paris; with a Zürich dealer; bt. by Emil Bührle in 1944.

Marquet was a fellow-pupil with Matisse in the studio of Gustave Moreau and was associated in a minor capacity with the Fauve group. He specialized in the painting of harbour and river scenes and was exceptionally subtle at capturing exact tonal nuances.

Maurice de Vlaminck
Paris 1876–1958 Rueil-la-Gadelière

72 On the Banks of the Seine
(*Les bords de la Seine*)
Plate 28*b*

Oil on canvas: 53 by 64 cm. (20⅞ by 25¼ in.)
Neither signed nor dated
Painted in 1906
REFERENCES: Bührle, Zürich No. 271 (repr.); Bührle, Berlin No. 68 (repr.); Bührle, Munich No. 166; M. Sauvage, *Vlaminck* (Geneva, 1956), Pl. 35.
PROVENANCE: with a Paris dealer; with a Zürich dealer; bt. by Emil Bührle in 1944.

A fine example of Vlaminck's *fauve* style, a post-Impressionist idiom derived in his case from van Gogh. Emotionalism is involved here as well as the painting of light.
Cf. van Gogh's *Bridge at Chatou* (No. 57) and *Park of the Hospital at St Rémy* (No. 60).

73 Still life with Jugs and Oranges*
(*Nature morte: Pots et oranges*)
Oil on canvas: 44·5 by 55 cm. (17½ by 21⅝ in.)
Signed bottom left: *Vlaminck*
Painted in 1907
REFERENCES: Bührle, Berlin No. 70; Bührle, Munich No. 169.
PROVENANCE: Private Collection, New York; with a Zürich dealer; bt. by Emil Bührle in 1946.

An unusual subject for Vlaminck at this time. A certain influence of Cézanne is apparent, though it is not creatively exploited as in the work of Matisse or early Cubist pictures painted contemporaneously by Braque and Picasso. The subject-matter, the placing of the objects, the high viewpoint all derive from Cézanne, but the strong colour and busy brushwork are *fauve* elements.

André Derain
Chatou 1880–1954 Chambourcy

74 The Table*
(*La table*)
Plate 32
Oil on canvas: 94·5 by 85 cm. (37¼ by 33½ in.)
Signed bottom left: *Derain*
Painted in 1906
REFERENCES: Bührle, Berlin No. 76; Bührle, Munich No 54; G. Hilaire, *Derain* (Geneva, 1959), Pl. 31.
PROVENANCE: Private Collection, Paris; with a Paris dealer; bt. by Emil Bührle in 1952.

A somewhat sketchy but vigorous late *fauve* painting by Derain, who in 1907–08 modified his style under the combined influences of Cézanne, Gauguin and Picasso. His adoption of a high view-point here as a means to flatten the pictorial space is an anticipation of the development that followed.

Pablo Picasso
Malaga 1881

75 Barcelona at Night
(*Barcelone la nuit*)
Oil on canvas: 45·5 by 54 cm. (17⅞ by 21¼ in.)
Signed bottom right: *Picasso*
Painted in 1900–01
REFERENCES: Bührle, Zürich No. 305 (repr.); J. Sabartès, *Picasso, An Intimate Portrait* (London and New York, 1948), p. 86.
PROVENANCE: Picasso family, Barcelona; with Wildenstein, Paris and New York; Mrs Charles H. Schweppe, New York; with a New York dealer; bt. by Emil Bührle in 1955.

A view from the window of the studio in the Calle de la Riera de San Juan in Barcelona which Picasso shared in the winter of 1900–01 with his friend the painter Carlos Casagemas. This picture belongs to the beginning of the artist's so-called 'blue' period.

Georges Braque
Argenteuil 1882

76 L'Estaque: the Harbour*
(*Le Port de l'Estaque*)
Plate 29*a*
Oil on canvas: 38 by 46 cm. (15 by 18⅛ in.)
Neither signed nor dated
Painted in 1906
REFERENCES: Bührle, Berlin No. 77; Bührle, Munich No. 8.
PROVENANCE: Ernst Osthaus, Hagen; Museum Folkwang, Essen; confiscated by the Nazi government (1937); with a New York dealer; bt. by Emil Bührle in 1956.

The gallery of *fauve* paintings at the Salon d'Automne of 1905 made a great impression on Braque, who soon thereafter was drawn by his old friends Raoul Dufy and Othon Friesz—like himself, both natives of Le Havre—into the circle around Matisse and Derain. Through them he discovered the work of Cézanne and the Neo-Impressionists, both influences being apparent in the present canvas. Braque's first *fauve* paintings were executed at Antwerp, where he spent the summer of 1906 with Friesz. Then in October Braque went for the first time to the south and spent four months at L'Estaque, a port to the west of Marseille where Cézanne had frequently worked. Although largely concerned here with the painting of light, Braque has not lost sight of solid forms, which he treats in a bold, generalized manner. Braque has said that he was attracted to the *fauve* idiom because it was 'full of fervour' and was a sort of 'physical painting'.

Maurice Utrillo
Paris 1883–1955 Dax

77 Near Montmagny: the Butte Pinson*
(*Paysage de Montmagny, la Butte Pinson*)
Oil on canvas: 38 by 46·5 cm. (15 by 18¼ in.)
Signed bottom left: *Maurice U. Valadon*
Painted *c.* 1905
REFERENCES: Bührle, Zürich No. 283; R. Rey, *A Propos des Expositions Récentes de Maurice Utrillo*, in *L'Amour de l'Art*, 1925, p. 146 (repr.)
PROVENANCE: with Hodebert, Paris; with a Zürich dealer; bt. by Emil Bührle in 1943.

Suzanne Valadon, Utrillo's mother, lived in a house at Montmagny. When Utrillo was persuaded to take up painting for therapeutic reasons it was there that he found his early *motifs*. This picture was probably painted before he moved to Montmartre in 1906.

78 The Porte St. Martin, Paris*
(*La Porte St Martin*)
Plate 28a

Oil on canvas: 60 by 73 cm. (23⅝ by 28¾ in.)
Signed bottom left: *Maurice Utrillo V.*
Painted *c.* 1909
REFERENCES: Bührle, Zürich No. 284; Bührle, Munich, No. 164.
PROVENANCE: with a Zürich dealer; bt. by Emil Bührle in 1938.

A triumphal arch on the boulevards of Paris, erected in 1675 by Pierre Bullet to the glory of Louis XIV. Utrillo painted this subject more than once; all were probably done after picture postcards. A painting of the same date in which the arch is seen frontally is in the Tate Gallery.

PLATE 1 Corot *A fair-haired Girl in a red Dress, reading.* 17 by 13 in. (2)

PLATE 2 Delacroix *Study for Dante and Virgil crossing the Stygian Lake.* 12¾ by 16⅛ in. (4)

PLATE 3A Delacroix *The Death of Lara*. 24⅛ by 19⅝ in. (5)

PLATE 3B Ingres *Portrait of Monsieur Desaillers*. 38⅛ by 30¾ in. (1)

PLATE 4 Courbet *Houses on the Site of the Chateau of Ornans.* 38 by 48 in. (7)

PLATE 5A Courbet *Portrait of the Sculptor Leboeuf*. 25⅝ by 20¼ in. (8)

PLATE 5B Manet *Woman in Oriental Dress*. 36¼ by 28⅞ in. (14)

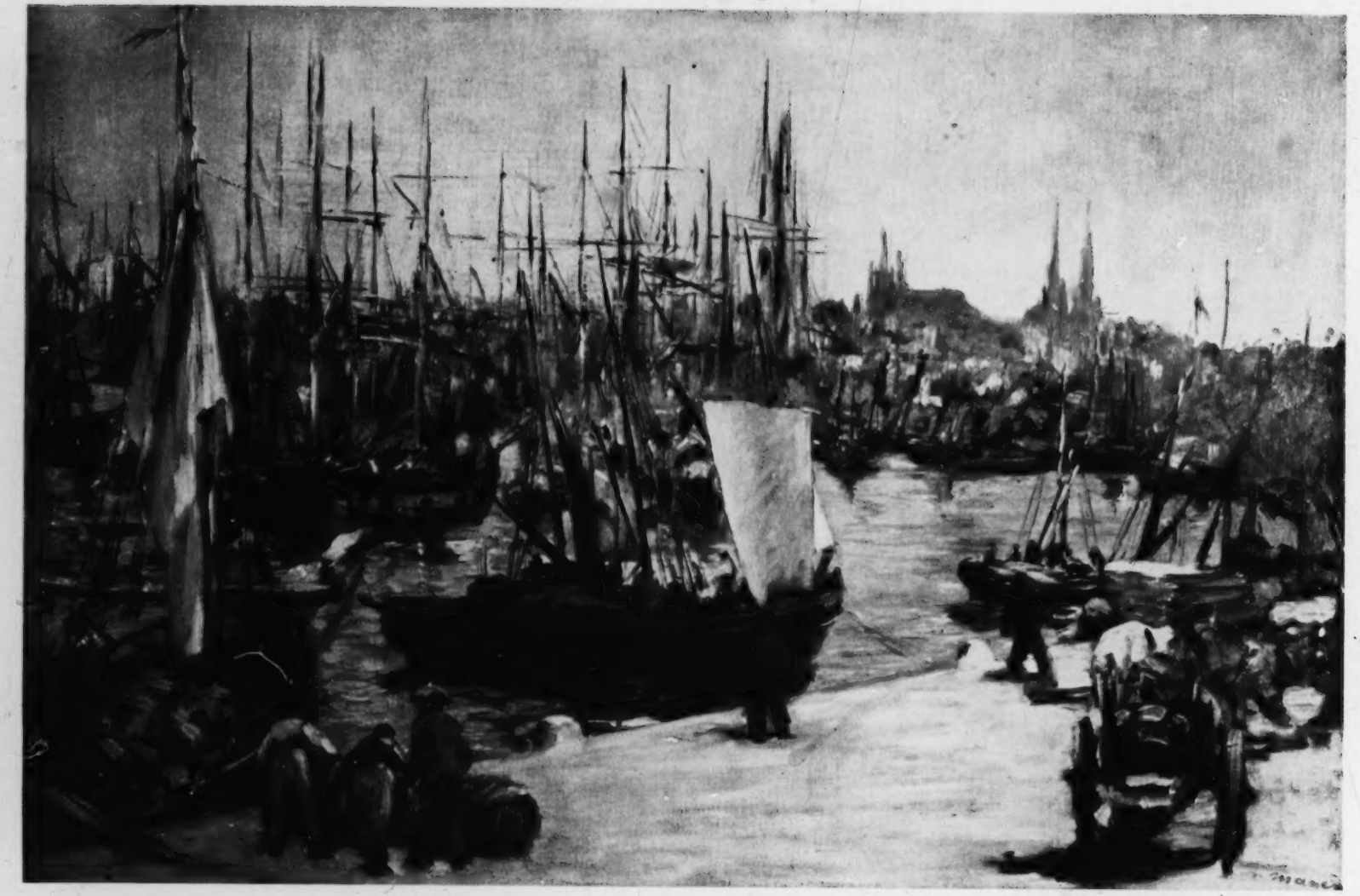


PLATE 6 Manet *Bordeaux: the Harbour*. 26 by 39⅜ in. (13)

PLATE 7A Monet *Camille holding a Dog*. 28¾ by 21¼ in. (39)

PLATE 7B Manet *Suicide*. 15 by 18⅛ in. (17)

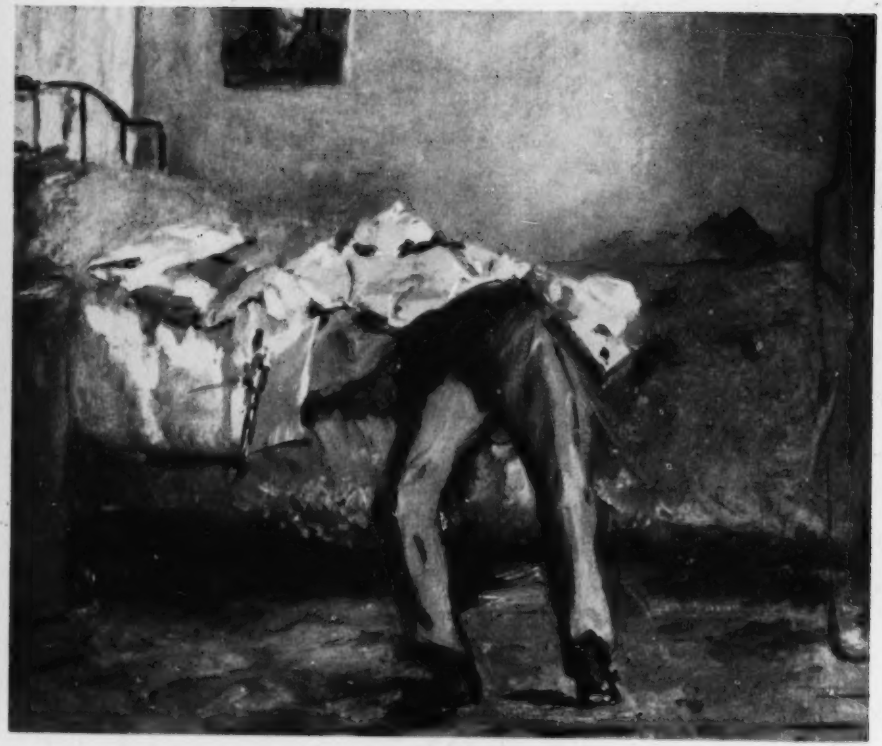


PLATE 8 Manet *In the Garden of a Villa at Bellevue.* 35¾ by 28 in. (16)

PLATE 9 Renoir *Portrait of Mlle Irène Cahen d'Anvers.* 25⅝ by 21¼ in. (50)

PLATE 10 Degas *Vicomte Lepic and his Daughters.* 25¾ by 37¾ in. (22)

PLATE 11A Degas *A 'Pas battu'*. 10⅝ by 11⅝ in. (24)

PLATE 11B Degas *Woman drying herself*. 25⅛ by 23¼ in. (25)

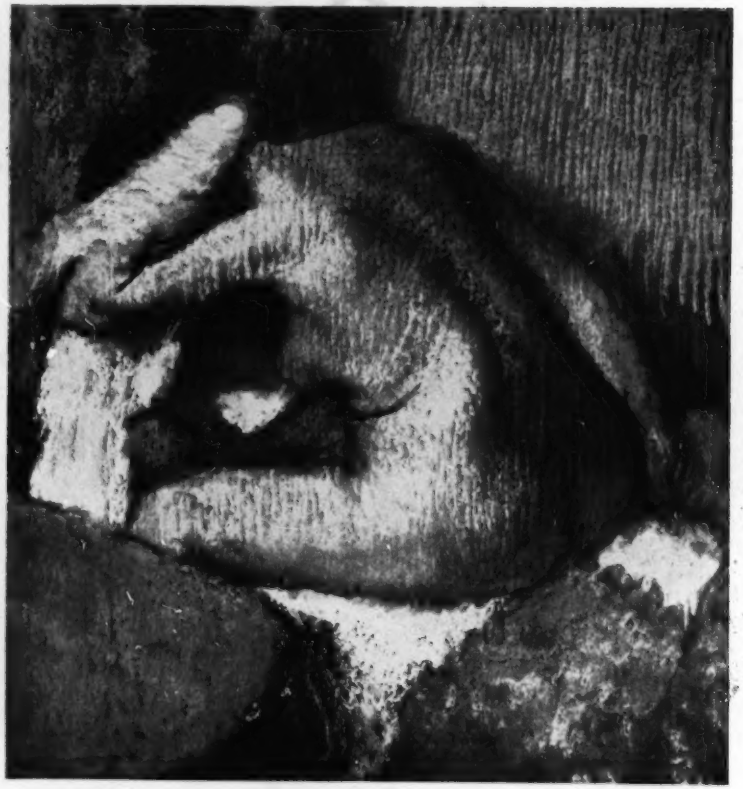


PLATE 12A Degas *At the Races.* 13 by 16½ in. (21)

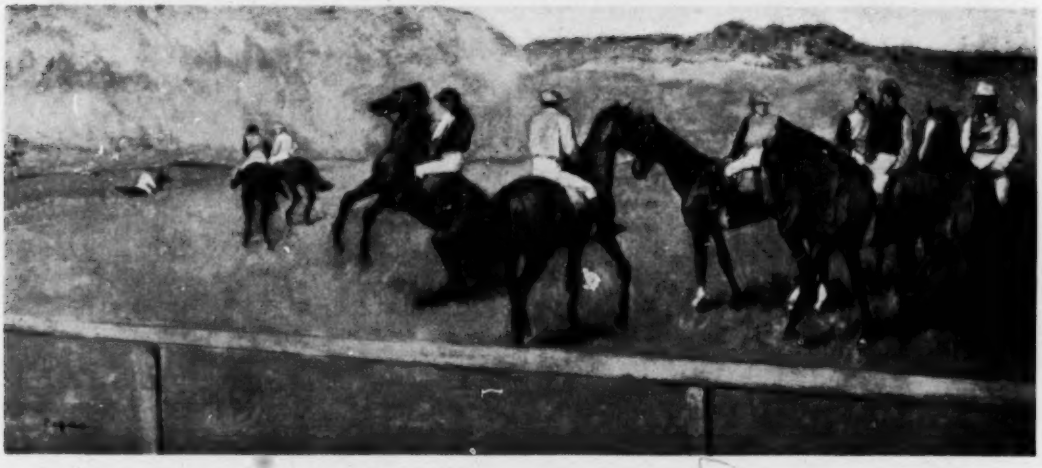


PLATE 12B Degas *Before the Race.* 15⅞ by 35⅜ in. (23)

PLATE 13A Pissarro *Rouen: the Quays after a Storm.* 23⅝ by 32¼ in. (12)

PLATE 13B Renoir *Harvest time.* 23⅝ by 28⅞ in. (48)

PLATE 14A Pissarro *The Road to Versailles*. 40 by 32¼ in. (10)

PLATE 14B Cézanne *Mme Cézanne seated in an Armchair*. 36⅜ by 28¾ in. (32)

PLATE 15A Renoir *Girls putting Flowers in their Hats.* 25⅜ by 20½ in. (51)

PLATE 15B Cézanne *Vase of Flowers and two Apples.* 21⅝ by 18½ in. (35)

PLATE 16 Cézanne *Boy in a red Waistcoat*. 31¼ by 25¼ in. (36)

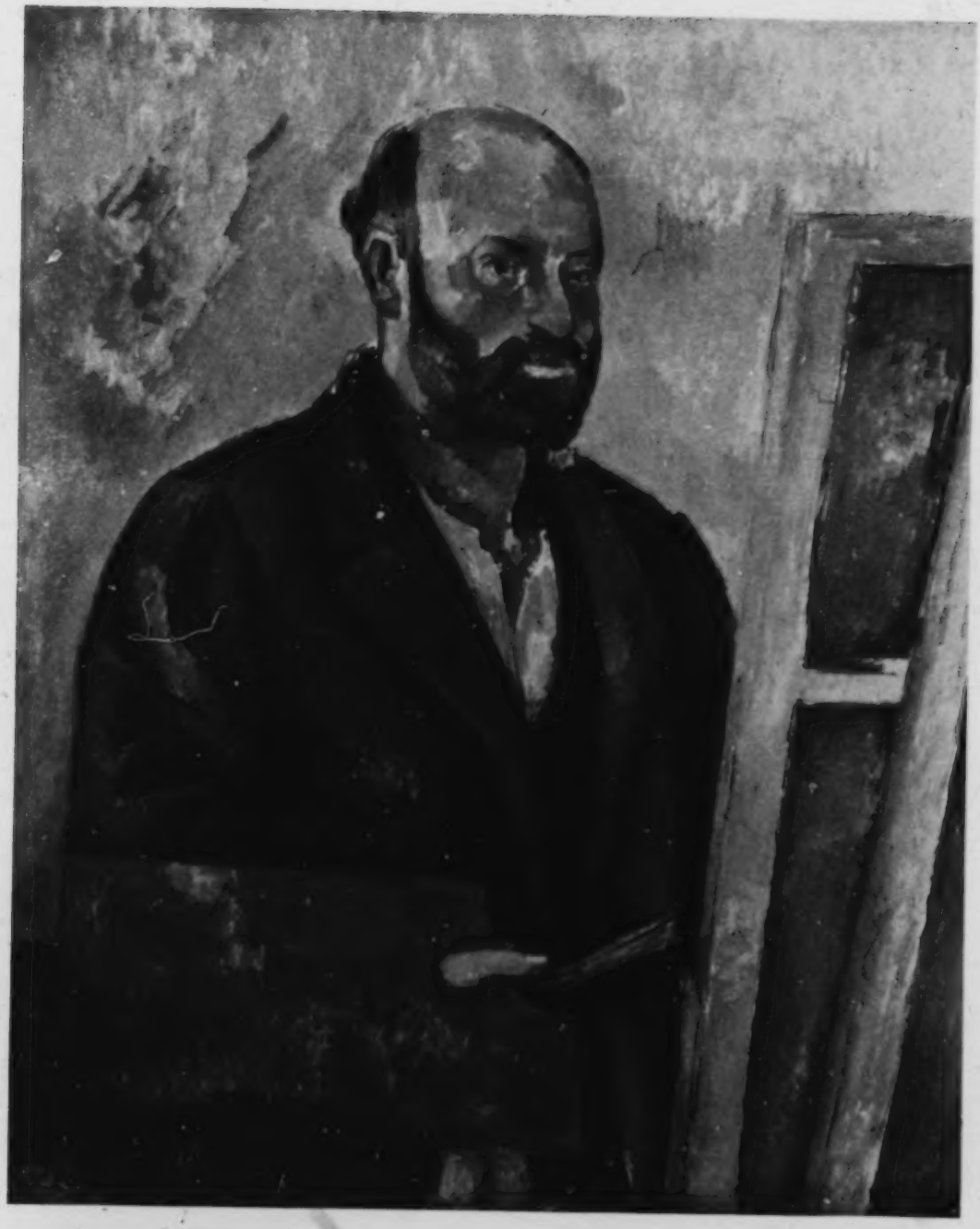


PLATE 17 Cézanne *Self-portrait of the Artist holding a Palette.* 28¼ by 36¼ in. (34)

PLATE 18A Monet *Camille Monet in the Garden.* 23¼ by 31¼ in. (42)

PLATE 18B Cézanne *Melting Snow at L'Estaque.* 28¾ by 36¼ in. (31)

PLATE 19A Cézanne *The Pots of Flowers.* 18⅛ by 21¼ in. (33)

PLATE 19B Cézanne *The Montagne Sainte-Victoire.* 25⅝ by 31¾ in. (37)

PLATE 20A Sisley *Bougival in Summer*. 18¼ by 24⅜ in. (29)

PLATE 20B Monet *Poppies in a Field near Vétheuil*. 27½ by 35⅜ in. (43)

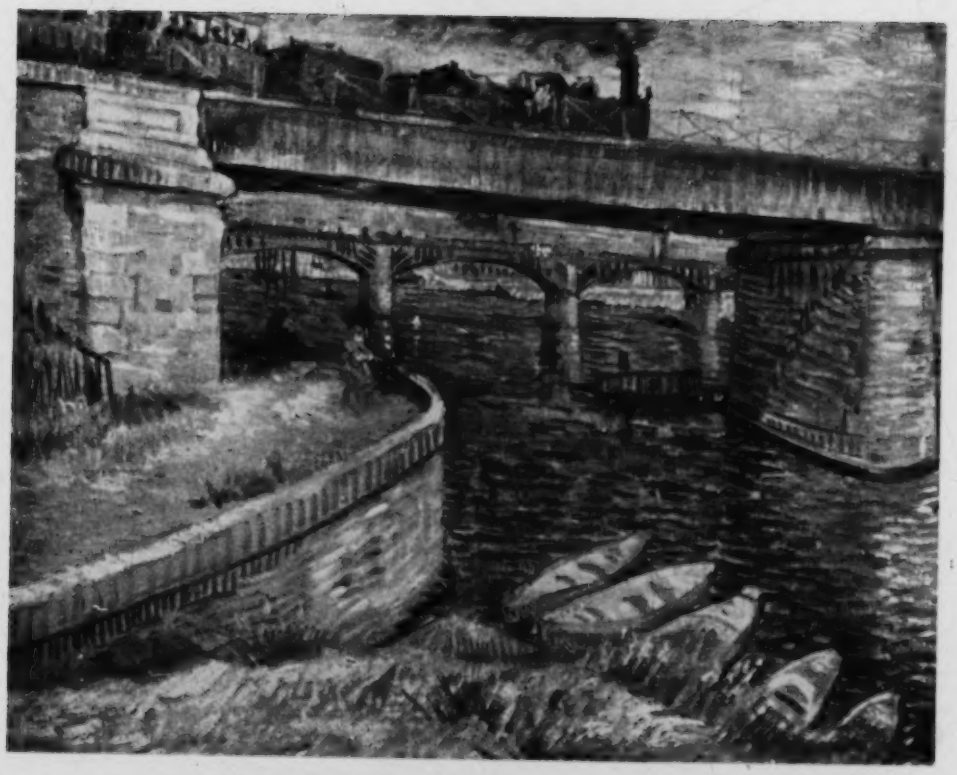


PLATE 21A van Gogh *The Bridge at Chaton*. 20½ by 25⅝ in. (57)

PLATE 21B van Gogh *The Sower*. 28⅞ by 36⅝ in. (59)

PLATE 22 van Gogh *Fruit Trees in Blossom.* 21⅛ by 25⅜ in. (58)

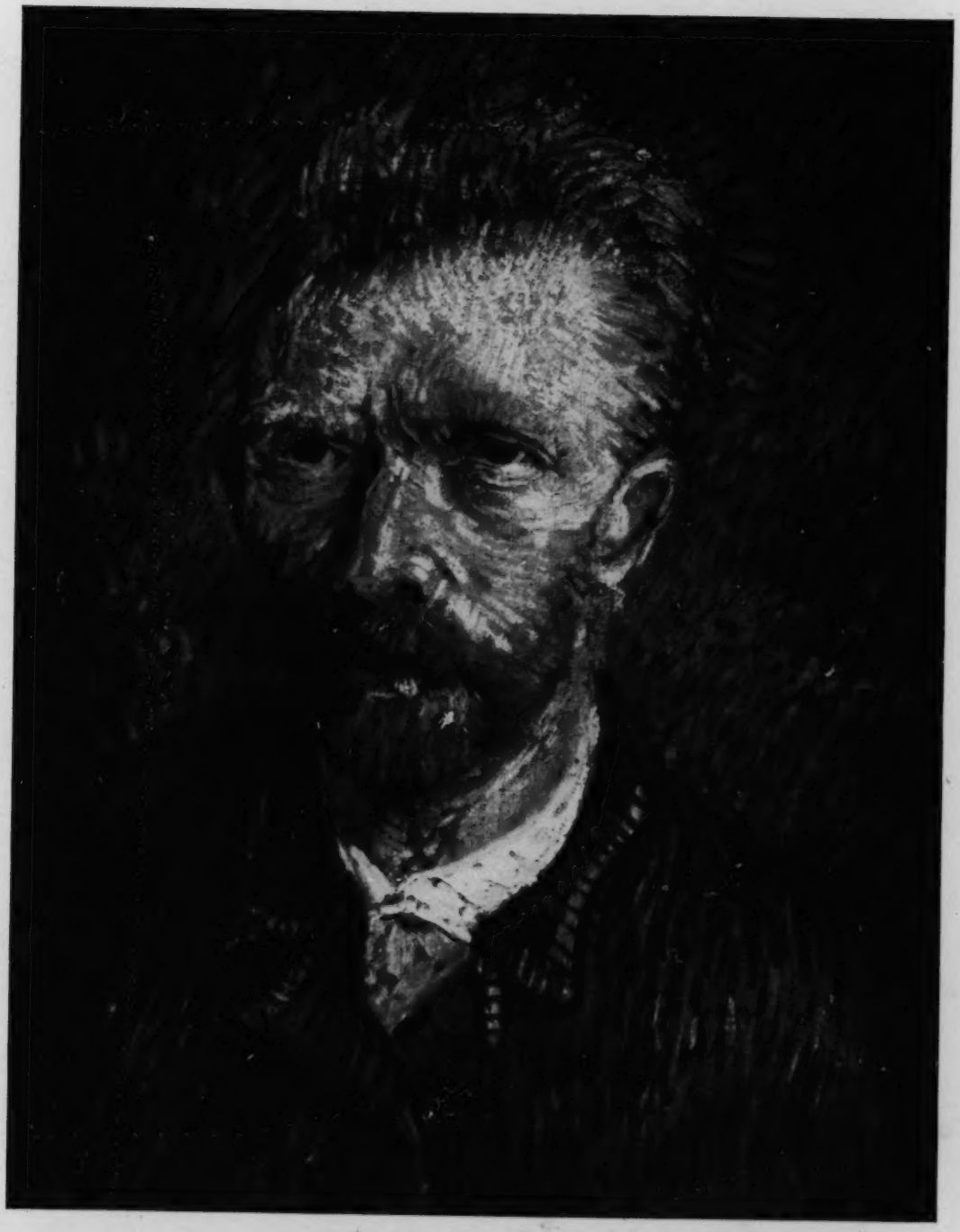


PLATE 23 van Gogh *Self-portrait*. 18¼ by 14 in. (56)

PLATE 24 Redon *Drifting*. 20¼ by 26⅛ in. (46)

PLATE 25 Gauguin *The Offering*. 27 by 31 in. (53)

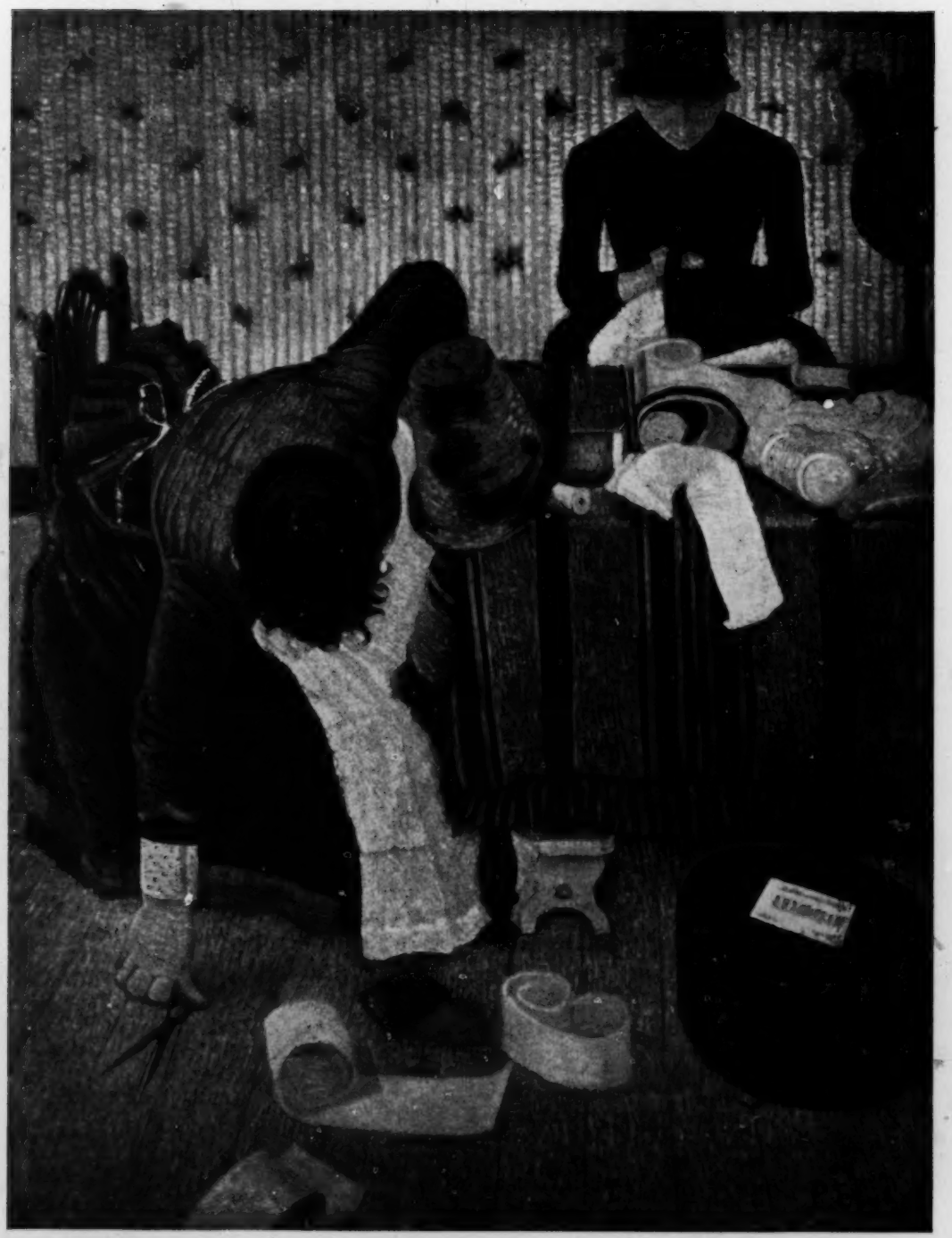


PLATE 26 Signac *The Milliners.* 39⅜ by 31⅞ in. (62)

PLATE 27A Bonnard *At Table*. 21½ by 27¾ in. (66)

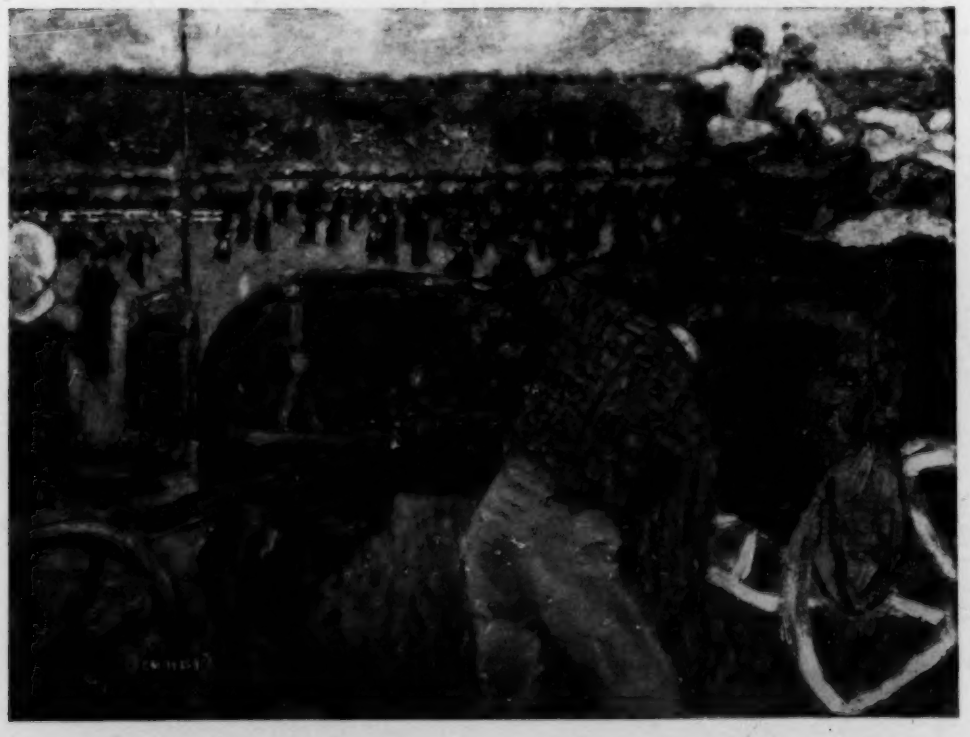


PLATE 27B Bonnard *Races at Longchamp*. 12¾ by 17½ in. (65)

PLATE 28A Utrillo *The Porte St Martin, Paris.* 23⅜ by 28¾ in. (78)

PLATE 28B Vlaminck *On the Banks of the Seine.* 20⅞ by 25¼ in. (72)

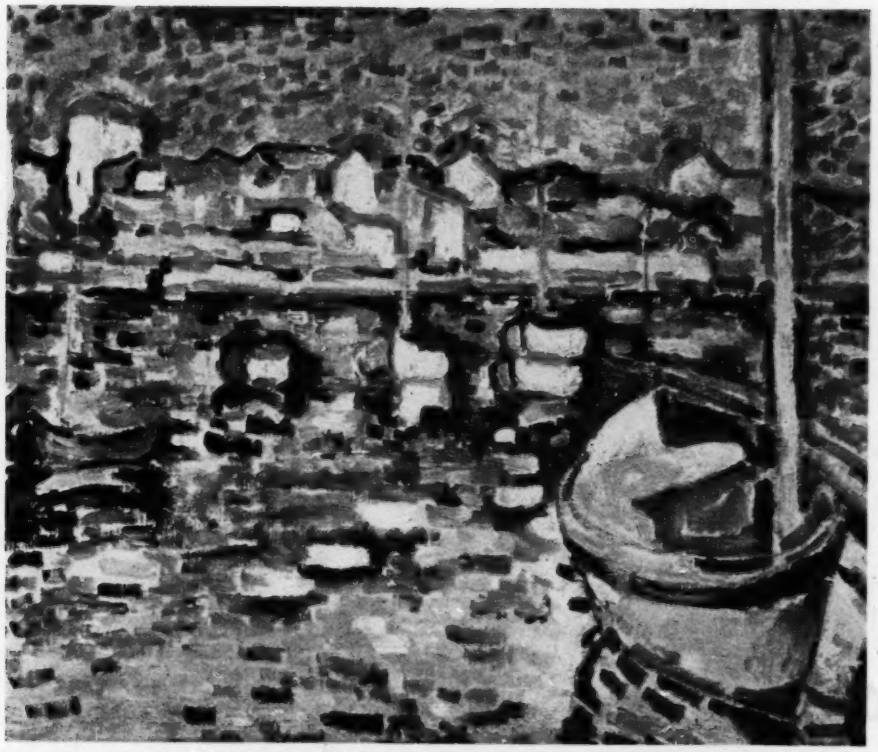


PLATE 29A Braque *L'Estaque: the Harbour*. 15 by 18⅛ in. (76)

PLATE 29B Vuillard *In the Salon of Mme Aron*. 22 by 25¾ in. (69)

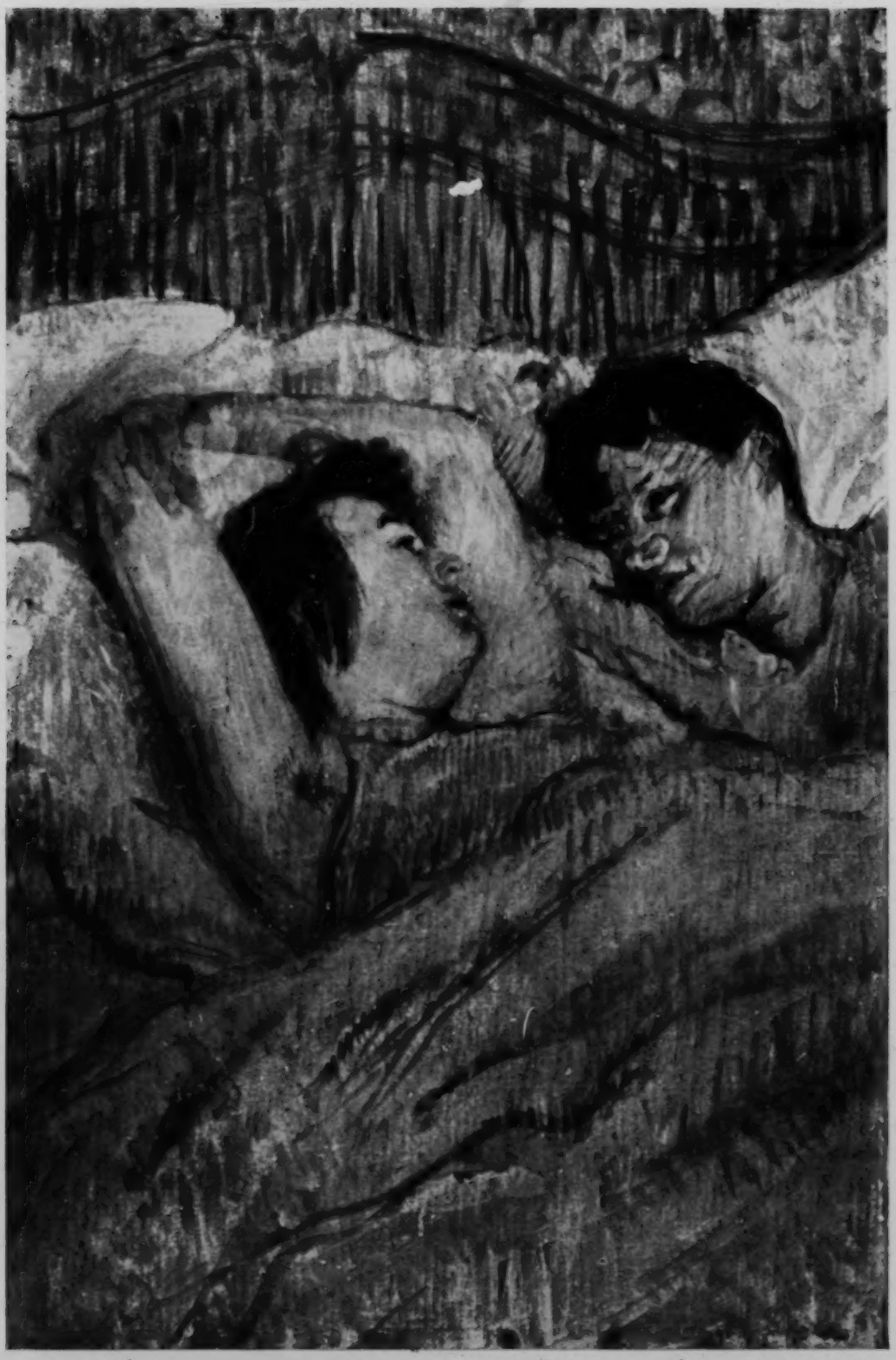


PLATE 30 Toulouse-Lautrec *In Bed*. 20⅞ by 13⅜ in. (64)

PLATE 31 Rouault *A Couple*. 38 by 30¾ in. (70)

PLATE 32 Derain *The Table*. 37¼ by 33½ in. (74)